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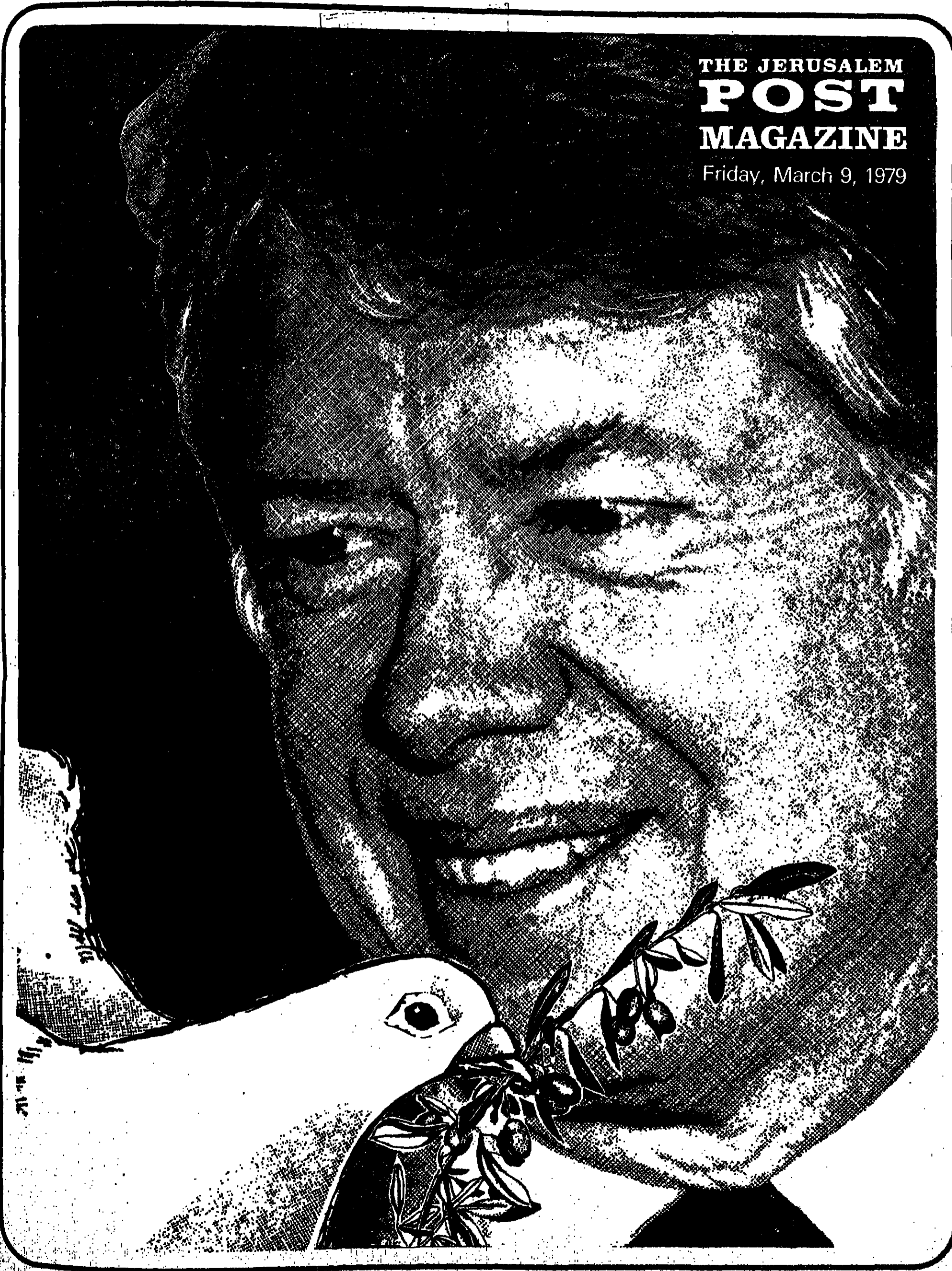
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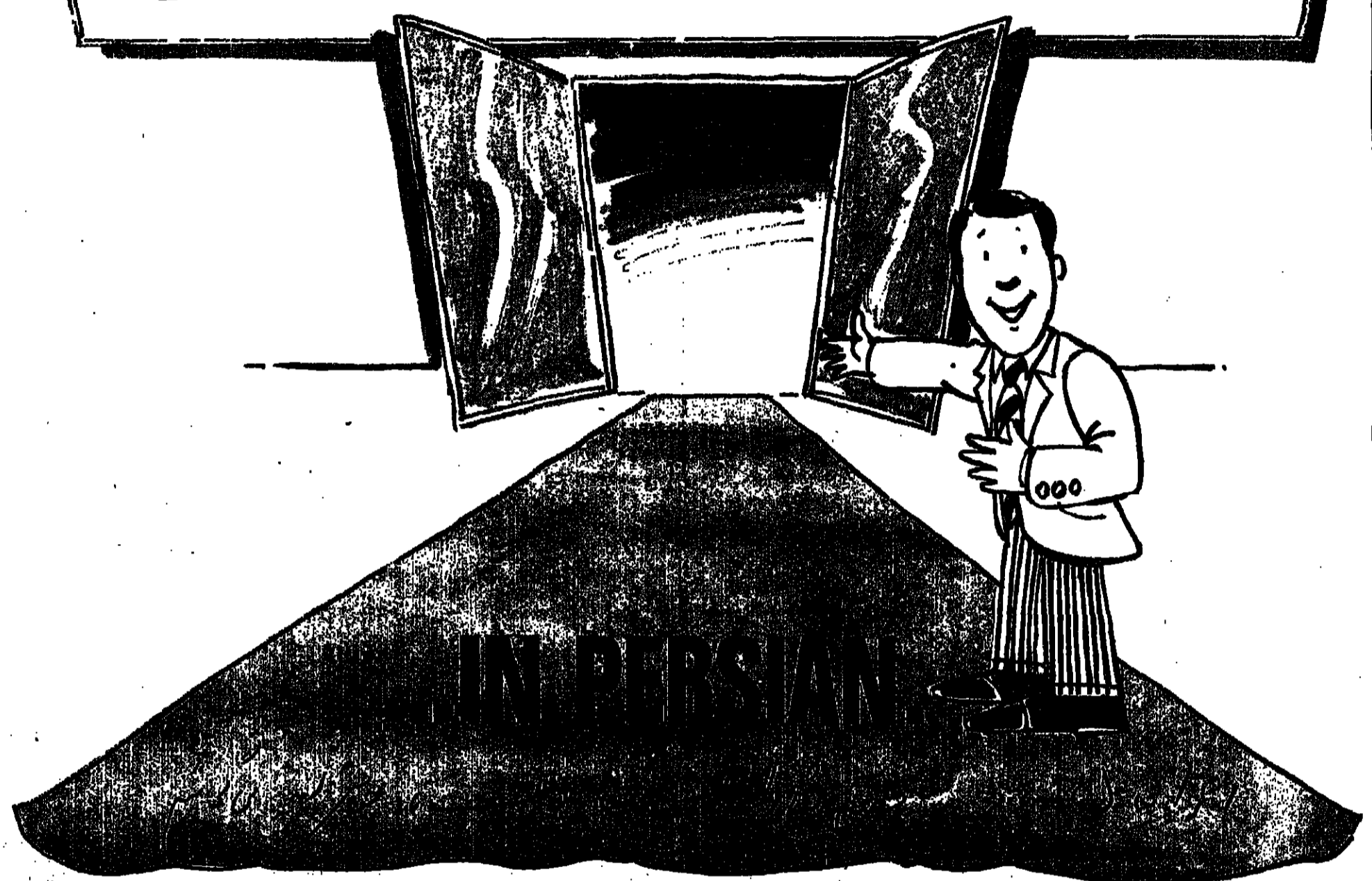
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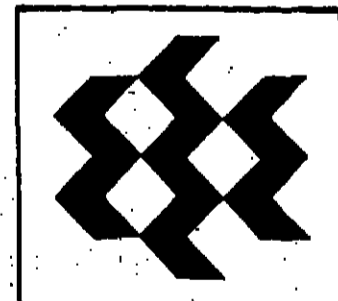
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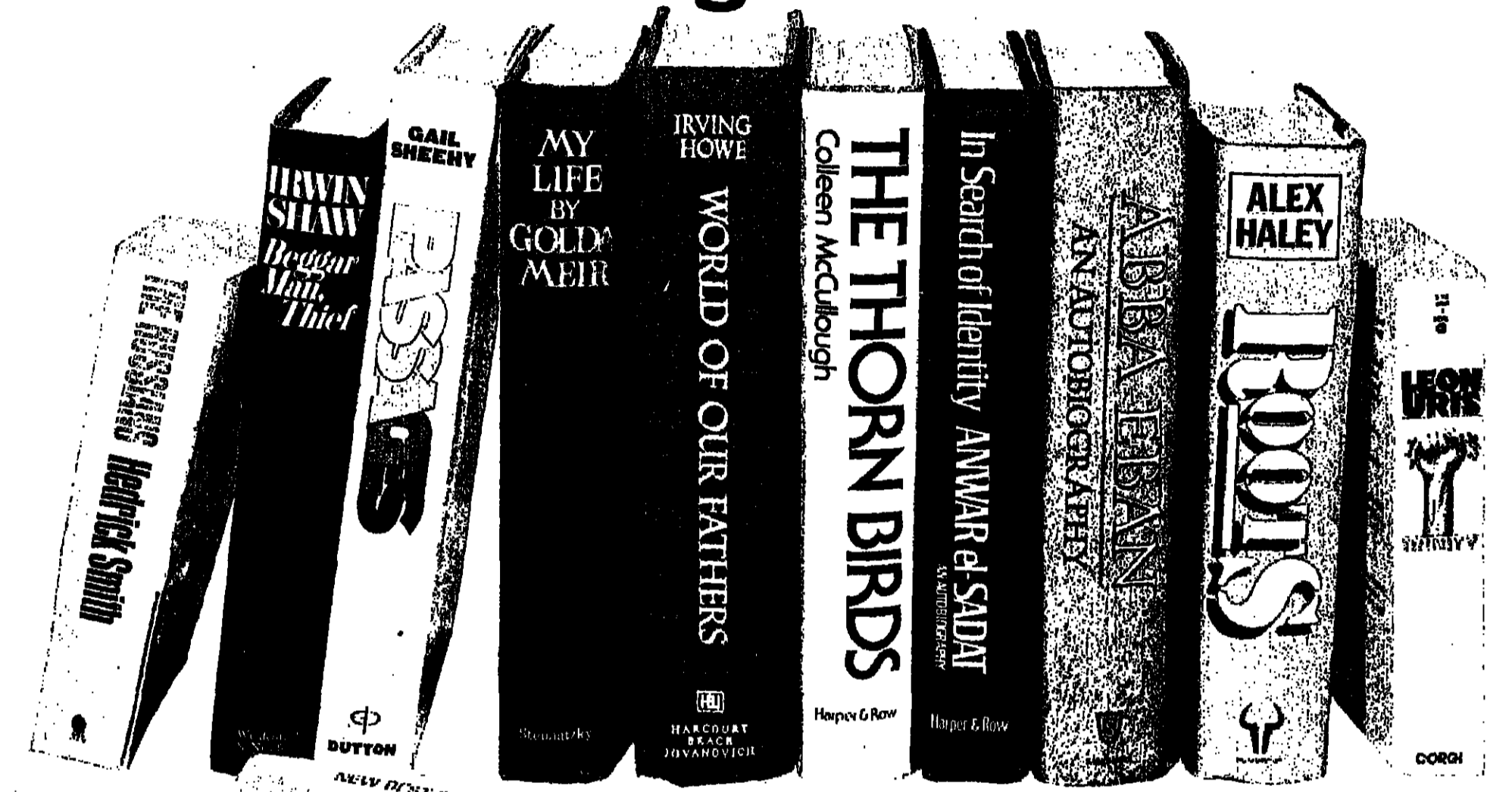
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ALYAH & ABSORPTION INFORMATION COLUMN

Successful absorption is a key to increased aliyah. The Ministry of Immigrant Absorption and the Jewish Agency are presenting this column as part of a series of articles designed to provide olim with information in various fields, practical advice, reports on changes in regulations, employment and housing opportunities, and stories of olim now absorbed. It is obvious that the column will not be aimed at the same reader each time.

The column is written by a staff of freelance writers, most of them olim. The views they hold are their own.

We are hoping that enough interest in this effort will be generated to encourage reader response, which will allow us to tailor the content to demand.

It is not our intention to receive and reply to specific complaints of olim, but we will select problems encountered as subjects for future articles.

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, JERUSALEM.

BANKING SERVICES IN ISRAEL PART III

This is the final instalment of this series on banking in Israel. Reprints of these and other articles are available from the Department of Information for Olim.

FOREIGN CURRENCY ACCOUNTS

The other indispensable accounts for olim, and, judging from the aforementioned lines at the foreign exchange desks, for Israeli residents, as well, are foreign currency accounts. These accounts come in two varieties, the *patah* (*hikadon toshav hutz*, or non-resident account) and the *patam* (*hikadon toshav mekomi*, or local resident's account).

Since October 1977, rules regarding foreign currency accounts have been relaxed. Before that date, Israelis were severely limited in their ability to possess foreign currency. Amid growing

demands for other currency, the *patam* was created.

WHO CAN MAINTAIN A PATAH?

Tourists and foreign residents are permitted to maintain *patah* accounts which earn tax-free interest. They may transfer funds at any moment from everywhere round the world without restrictions, and may maintain their *patah* account for as long as they are foreign residents. Interest paid on *patah* accounts is higher than that paid in the U.S. for similar savings accounts because it is based on the Eurodollar money market. (On November 28, 1978, the interest rate on such accounts in dollars was approximately 11 per cent, depending on how long the money was left on deposit).

Interest on foreign currency accounts is dependent on a number of factors, including amount and

type of currency deposited, length of deposit, and other variables. Hence the interest rate on each account in the same currency may differ slightly. Interest is credited to each deposit separately and not on the whole account. Fixed accounts are renewable automatically. A balance sheet is mailed on *patah* accounts, usually in English. Cheque accounts in foreign currency are also available.

Deposits of cheques, payment orders, etc., in the name of the bearer of the account are permitted, although transactions involving large sums should be cleared before crediting an account, and may take some time to clear. Foreign residents may also draw as much or as little from their account as they wish. Withdrawals prior to the termination of the fixed period of deposit incur penalties.

PATAH ACCOUNTS FOR OLIM AND TEMPORARY RESIDENTS

Temporary residents and olim may also maintain *patah* accounts for up to 20 years from their arrival date in Israel. The *patah* account for Israel operates the same as for foreign residents, except that the tax exemption is limited to the first 10 years in Israel. Cash in unlimited amounts may be deposited in *patah* accounts by olim or temporary residents. Cheques and payment orders in your name may also be deposited.

After six months are over, olim or temporary residents may draw up to \$3,000, similar to the amount permitted holders of *patam* accounts, but if they travel abroad they may draw the entire amount in cash, cheques or transfers.

Olim or temporary residents may deposit payment orders, cheques in their name, etc. They may not deposit foreign currency bought with Israeli pounds in their *patah* account. But they are entitled to buy foreign currency and deposit it in their *patah* account if they previously converted the same amount from foreign currency into Israeli pounds and can show receipts for those conversions.

REMEMBER TO KEEP RECEIPTS OF EXCHANGE TRANSACTIONS (a good idea is to keep all banking receipts and documents). After a 20 year lapse from the

time of the *oleh* or temporary resident's arrival date, they must transfer *patah* account funds into a *patam*. The interest on the *patam* accounts is slightly less than that of a *patah* account. *Patam* accounts, however, are subject to a 35 per cent tax levy paid at the source on interest earned.

In addition, withdrawals for *patam* customers are limited. At present, not more than a total of \$3,000 or its equivalent may be taken out of the country by any individual Israeli resident. They may send up to \$3,000 abroad as support or gifts, and may send foreign currency abroad for import/export in accordance with import/export regulations.

TYPES OF FOREIGN CURRENCY ACCOUNTS

For both *patah* and *patam* clients, there are both current and savings accounts. Current accounts are more practical if you may need to get at your foreign currency quickly, since the current account allows you to withdraw or deposit whenever you like. However, such accounts pay no interest.

Savings accounts for *patah* and *patam* customers come in time periods of three, six or 12 months. Medium term deposit plans for two, three, four or five years, with a fixed rate of interest are available. The minimum interest bearing deposit is 100 units of foreign currency (equivalent to \$100).

Israeli residents face a few more restrictions on their accounts, but the current system is still more relaxed than the previous set of rules. Bankers approached on the subject also stressed that there is a strong likelihood that further changes in foreign currency regulations may be made.

ACCOUNTS HELD ABROAD

Accounts held by olim and temporary residents in banks outside Israel, under current regulations, must be transferred to Israeli

patam accounts after the 20 years following their arrival in Israel are over. However, this is one of the areas where changes may be instituted.

In general it pays to check on possible changes in rules regarding the various services mentioned here when opening accounts, and further information on strong currencies and foreign exchange trends are available from Israeli banks with branches both in Israel and abroad.

THE FUTURE

In some cases, the future is now for Israeli banks. The types of services offered have already been expanded to include various types of investment opportunities, including items such as mutual funds, government-linked bonds, and speculation in stocks both at home and abroad. Most banks offer a wide range of advice on stocks and bonds and act as stock brokers for interested clients. Israeli and foreign stocks may be purchased through the banks.

While they have existed for several years, credit cards are becoming more popular in Israel. Twenty-four hour Automatic Teller machines can also be found at certain bank branches throughout the country. Banking services and the physical structure of banks themselves are being designed with the client in mind. A move is on to make banking a more enjoyable and less harried experience.

In fact, it's altogether possible that in the near future you may be able to find a suitable banking programme and even beat those legendary lines. (AC)

IMPORTANT FOOTNOTE: The information contained in this article was found to be correct as of December, 1978. There may, however, be changes and slight variations from bank to bank and inquiries should be made.

IMPORTANT ANNOUNCEMENT

Readers of this column should keep March 30 in mind. On that day we shall be celebrating the third anniversary of the presentation of this series. For the occasion, we will be presenting a special column that will be of extreme importance to all our readers.

Carter's big gamble

By coming to the Middle East at this time, President Carter is laying all his prestige on the line. But White House officials point out that President Sadat has never said "no" to Carter during a personal meeting, writes the Post's Washington correspondent, WOLF BLITZER.

SEN. RICHARD STONE (D-Fla.), the chairman of the Senate Foreign Relations Subcommittee on the Middle East and one of Israel's best friends, emerged from a session with Prime Minister Menahem Begin at Blair House on Monday full of praise for President Jimmy Carter. Stone complimented Carter on his tenacity and his extraordinary involvement in trying to nail down final agreement on an Israeli-Egyptian peace treaty.

Given the earlier strains in U.S.-Israeli relations resulting from what Jerusalem regarded as Washington's pro-Egyptian tilt, the Stone remarks were significant. Made immediately after a meeting with Begin, the senator's words reflected the dramatic turnabout in Begin's assessment of the U.S. leader. We can assume that Begin was also complimentary to the president during that session with Stone and four other senators.

The other four, including Henry Jackson (D-Wash.), who has not hesitated to lash out against Carter's Middle East policies in the past, were also all smiles as they spoke briefly with waiting reporters on the Pennsylvania Avenue sidewalk in front of Blair House—directly across the street from the White House.

For administration officials waiting there, the favourable reaction of the pro-Israel senators was just what the doctors had ordered. In this case, the doctors were public relations adviser Jerry Rafshoon, political chief Hamilton Jordan and other domestic aides concerned about the declining popularity of the president.

Ever since the initial euphoria generated by last September's Camp David framework agreements, the president's ratings in the public-opinion polls have plummeted.

According to the latest New York Times/CBS poll, only 30 per cent of the American public approves of the president's handling of foreign policy. This stems, to a large degree, from the continuing inability to conclude the Israeli-Egyptian peace treaty, the surprisingly critical reaction from influential circles to the abrogation of the U.S. defence pact with Taiwan, the disaster in Iran and America's failure to do anything about it, and recent Soviet gains in the Middle East and south Asia.

Rightly or wrongly, Carter, at this moment, is widely perceived as ineffective in dealing with foreign affairs. But this impression can be reversed once again, as it was immediately following the Camp David agreements. And that's why the president and his political advisers are so anxious to wrap up the Israeli-Egyptian treaty as quickly as possible, maybe even during Carter's current visit to Egypt and Israel.

AS EVERY OCCUPANT of the White House knows, the conduct of foreign policy has tremendous domestic ramifications. There may be inherently important global reasons for making certain foreign policy decisions. But the internal American political



factor is never ignored by presidents. That's a fact of life here in Washington.

It is from this perspective that many American observers are viewing the Carter mission to Egypt and Israel. *Washington Star* columnist Jack W. Germond and Jules Witcover put it this way: "No one who knows Carter would suggest that the decision to go to Cairo... [was prompted by] domestic political considerations. On the contrary, it is another example of the president's extraordinary tenacity in refusing to concede the possibility that some situations may be insoluble."

"But neither would anyone who knows anything about how the White House—any White House—operates suggest that domestic political considerations are not a factor in every decision that is made there. And what everyone in this White House has come to realize is that the outcome in the Middle East has become critical to the president's chances for political survival next year. More than anything else, it seems to be the issue that shapes the perception of his capacity for the presidency, among politically important Jewish voters and the electorate at large."

MANY PEOPLE here believe that Carter is gambling in going to the Middle East at this time. There are difficult issues which remain unresolved. To return home empty-handed would be unthinkable, since the president is actually playing America's last card in these frustrating negotiations. But others here sense that Carter would not be taking this risk unless he knew in advance that the treaty was all but wrapped up.

Sen. Jacob Javits (R-N.Y.) said this week: "I think he [Carter] is taking some risk and if he's taking more risk than I think he's taking, he's crazy. I assume he already has assurances from the Egyptians that it's a likely deal."

No doubt about it—Carter is laying all his (and the U.S. government's) prestige on the line. He is counting on Sadat's recognizing this fact. White House officials make the point that the Egyptian leader has never said "no" to Carter during a personal meeting. They see Sadat as a "large" man, a leader who is willing to forgo relatively unimportant issues in order to please the president of the United States. And in this regard, they are rather confident that Sadat will find it unthinkable to send Carter shuffling off to Jerusalem with some minor counter-proposals to the latest U.S. compromise suggestions.

"Sadat will say, 'He forced me into accepting. I could not say no to my friend President Carter,'" one U.S. official told me. "This was the way Sadat always reacted to Carter's proddings at the Camp David summit, and they see it happening again during these talks."

Because of Sadat's way of dealing with the U.S., the Egyptian leader is popular in Washington. Certainly, when all is said and done, administration officials, from Carter on down, prefer Sadat's rather aloof negotiating style to that of Prime Minister Begin. The Israeli leader has often irritated Washington with his well-known determination to argue personally over every comma and semi-colon.

BUT President Carter, Secretary of State Cyrus Vance, National Security Adviser Zbigniew Brzezinski and other U.S. officials respect Begin and his personal power in controlling the Israeli cabinet. They know that only Begin has the ability to carry the day in the cabinet. Neither Foreign Minister Moshe Dayan nor Defence Minister Ezer Weizman can do so, and this has been made painfully clear to Washington since Camp David.

Thus, the Americans may not like Begin personally—I have no doubt that Carter has serious misgivings about the premier stemming from several unpleasant "misunderstandings" since Camp David—but they know that Begin is a strong leader, someone who can deliver.

In the real world, Washington has to deal with Begin and only him. The Americans have no real alternative, so they are trying to make the most of it. Carter, according to his aides, is "bending over backwards" to please Begin. The president wants to have close and productive if not overly friendly personal ties with him. This was evident during their latest four days of negotiations.

Carter deserves credit for making the supreme effort to secure the agreement at this time. As former Israeli Ambassador Simcha Dinitz once told me in an interview: "In international relations, consistency is no virtue, especially when you're starting off with the wrong position to begin with."

CARTER CAME into office and spent his first year stressing only the Brookings Institute approach to resolving the Arab-Israeli conflict: the time had come for all or nothing. Step-by-step diplomacy was dead. A comprehensive settlement was the only avenue to peace.

But following Sadat's visit to Jerusalem in November, 1977, Carter slowly and painfully came to the conclusion that half a loaf of bread was better than none at all. Indeed, step-by-step diplomacy was not dead. The Brookings Report was wrong. There was room for another step on the road towards an overall settlement, and that step involved an Israeli-Egyptian peace treaty.

Carter is now emulating former Secretary of State Henry Kissinger in personally trying to pin down the next step—which, if crowned with success, could herald a new era in the region. He is determined to see it through, just as he was determined to become president. When Carter puts his mind to something, he has a tendency to meet his goal. In this case, the consequences of failure are so enormous—not only for the U.S. but for Israel and Egypt as well—that the betting is excellent that the long-delayed treaty will finally be signed. □



OBFUSCATOR

WIM VAN LEER sees part of Hans-Jürgen Syberberg's 'Hitler, a Film from Germany,' and crosses swords with the director.

"GUT EAFENING, ladies and gentlemen. Zis is Captain Baumann speekink. Vellkom on board our Lufthansa flight. I vill zoon turn on ze sign to vasten your zeatbelts: and wenn you do zin, I want to hear only VAN CLICK!"

I tell him the joke just to get the feel of him, like sticking your toe into the pool. He smiles, waiting for the punch-line. When none is forthcoming, he says, "Yes, of course, they have to fasten their seatbelts."

"He" is Hans-Jürgen Syberberg, of Prussian stock; he is well known in European cinematic circles as the author of the seven-and-a-half-hour film on the Nazi period, *Hitler, a Film from Germany*. Prussians are not the most attractive of Germans, but, like Scotch neat, they are at least Teutonia undiluted.

He came to Israel at the invitation of the Goethe Institute to show the third section, subtitled *End of a Wintertale* (shades of Heinrich Heine). It was shown at the Jerusalem, Tel Aviv and Haifa Cinematheques as part of a Syberberg Festival which included his *Ludwig of Bavaria*, *Karl May* and *Winfred Wagner*, all forerunners of the Hitler mythos which is his obsession and the sole subject of his waking hours.

SYBERBERG was born in 1935 in what is today East Germany, and for six years was an assistant to Bertold Brecht at the Berliner Ensemble in East Berlin. Here he learned the master's craft of using the theatre in general, and the application of the multi-media (image projection, songs, films, dance) in particular as a political weapon.

In 1965 he defected to the West and, like many erudite young men, chose the film as his medium of expression. Obsessed by the Hitler period, he tried to deal with this not on a factual or historical basis (he feels the " enormity " of the events does not permit this) but through the artistic, and especially the aesthetic, route. This attitude gives all his films a surrealistic patina which, however inaccurate and even misleading, has a bizarre fascination, much like watching a filmed version of the Ten Commandments with Donald Duck in the title role.

ALTHOUGH I saw only a quarter of the one-and-a-half-hour long *End of a Wintertale*, I have no hesitation in saying that the film is a tour de forces from a cinematic point of view and a tour de faille from a communication point of view. It deals with the Hitler era in a purely abstract way without any suggestion of reality. No stock shots, no news-

reels, none of the by now over-exposed footage.

The reality is left to the sound-track, with voices from Radio Moscow and CBS, the German radio announcing the Allied landings in Normandy, Hitler's voice announcing the attempt on his life on July 21, 1944, Goebbels, Himmler, de Gaulle, Eisenhower...

WHILE THIS river of confusion flows over us, we see in grotesque close-up various actors in SS uniform gravely spelling out the Nazi ideology and philosophy, effectively blotting out the reality on the second sound-track. All the while we see Himmler (H. Schubert) being massaged, almost caressed, by the actor M. Sperr, who brings the suppressed brutality, the cringing servility, the latent homosexuality to the part with commendable economy.

Himmler prattles away about his concern for the environment in general and for the furry denizens of the forest in particular. In post-war Germany, Himmler decides, children will be educated to love animals, and the animal protection societies will have police powers. Citations from the Bhagavadgita further "illuminate" Himmler's musings. To add to the confusion, almost every sentence is interrupted by snatches of Hitler's *Mein Kampf* speech.

Backed by the voices on the sound-track — A. Camus (in French), BBC announcers, DKW spokesmen, Gauleiter Giesler, Mussolini, submarine commanders — it all adds up to incoherent gobbledegook. Himmler's flood of pseudo-philosophy is counterbalanced by Hitler's astrologer, who explains his master's mission as implementing the will of the stars, the imperative of the Cosmos, which is less than helpful in coming to grips with our subject.

BY FAR THE BEST sequence is the one where Hitler's projectionist (Peter Kern) gives us a worm's eye view of his employer's personal surroundings, for Hitler was, if we are to believe Syberberg, not only a film buff, but "the greatest film-maker that ever was, who created Nuremberg for Leni Riefenstahl as well as World War II to have the newsreels which he saw every night before anyone else."

This scene is shot around the old SS garage and the autumnal park behind the ruins of the Berghof, Hitler's holiday home near Berchtesgaden, where now the one-time Oberscharführer is having a lonely picnic.

This scene, too, is irritatingly interrupted by irrelevant Christ-

mas messages to the Third Reich's far-flung military units, from Lapland to the Côte d'Azur. But Kern's performance is superb. His brutal vulgarity shines through the veneer of corpulent *Gemüthlichkeit* and a lower-class Viennese accent. Close to Hitler, he seems oblivious of the larger implications. He has seen it all, but, as he repeatedly insists, there's no point in telling us: we are too young and wouldn't understand. Now his world lies in ruins. Even Buri, Hitler's Scotch terrier, is dead. The sequence ends with the massive leather-coated prole singing *Deutschland über Alles*, tears streaming down his porcine cheeks.

THE LAST SEQUENCE I saw was a Charlie McCarthy act, with the Jewish actor Harry Baer as the ventriloquist, his dummy, a wooden Hitler. Says Baer to the dummy:

"Imagine I'm a German Jew, crying because I was not permitted to be present, was not invited, although we had always been the most loyal nationalists. Merciless and tricky and patriotic. Think of Heydrich, how good he was for you. Every Jewish emigrant from Germany remains, in his innermost being, first and foremost a German..."

And for the dummy, Syberberg has written a long monologue in which Hitler paints his achievements in the most glorious colours:

"What is my short life against the eternity of my victory. Immortality is good enough for me... We have brought the Russians to the Elbe, and we gave the Jews their state, and we gave the United States new colonies... On November 10, 1975, the UN decided openly, by a two-thirds majority, that Zionism was a form of racialism and discrimination. All agreed, black and white, East and West — the majority..."

And further on: "I don't speak about the refinement of corruption, the dirty compromise of the bureaucrats and *Händlerölker*." [The pedlar race, I haven't seen the expression since the *Schmer* days.] "And the Americans took the rockets from Peenemünde and were the first to use the atom bomb. *Your Auachwitz*. Bravo."

The scene closes with the ventriloquist saying: "Thus spake the devil. In the end cynical and moral? Or, on the contrary, very human?"

In his attempt to be devil's advocate, Syberberg has donned the scarlet mantle of Old Nick himself, sulphur smell and all, placing himself if not on the side of the angels, at least in the winning corner.

The lights go up in the

Jerusalem Cinematheque and it is question time.

SHAUL FRIEDLANDER, professor of political science at the Universities of Tel Aviv and Geneva and author of many books on the Holocaust, and Amos Elon, political columnist of *Ha'aretz* and author of a study of post-war Germany *Journey Through a Haunted Land*, lead the discussion.

Friedlander, in gentle academic terms, praises the beautiful images, the density of the sound-track, but wonders whether this exercise in surrealist aesthetics helps us to come to grips with Hitler as a phenomenon.

Syberberg explains the original title of his film, *The Hitler in Us*. It is an indictment of the German people, not only in the Hitler period, but today. And not only Germany, but the whole world shares the guilt. "In all of us lives a little Hitler," he says.

Now, I have heard that said before. Also that there lives in all of us a little homosexual and a little murderer. In fact, I feel that I am getting a little over-stuffed with fashionable clichés.

Elon objects, and rightly so, to Syberberg's statement that, had Hitler permitted it, the Jews would have joined the Nazi Party to a man and wants to know the basis for it. The flabby reply is: "A Jew in Vienna once said it to me."

By now it has become clear that Syberberg never answers a question, but uses it as an opportunity to elaborate on his own impeccable principles. But I want an answer, and ask him whether the statement of one Viennese Jew permits this sort of generalization.

"It was meant in the nature of a joke," he replies, "to bring in a little humour."

"Obviously German humour is no laughing matter," I suggest.

"Neither is Jewish humour," he counters.

The discussion now gets a little heated, his evasions and non sequiturs provoking a certain amount of understandable hostility, and the questions come fast and furious — especially the latter.

When he mentions Hannah Arendt's conception of the banality of evil, Friedlander argues that this may apply to a person — Eichmann for instance — but as a generalization erases the distinction between the criminal and the victim.

Syberberg now shifts his ground to the "aesthetics of banality." But Friedlander insists that it is the aesthetic veneer that tends to turn Hitler into an abstraction, and to us "in Israel the concentration

camp is not an abstract mythos, but places with concrete map-references, where parents and families of a substantial part of our population perished.

Syberberg's response to a young man who wrongly assumed that the Germans loved the film and that he made lots of money out of it, is that the German who boycotted his film and that he refused general distribution because it is addressed to a mysterious élite. It is obvious, he is thoroughly enjoying the audience's hostility and I begin to detect a touch of paranoia in his martyrdom.

After one and a half hours of discussion, it's time for the seminar house and we break up, but in little clusters, the discussion continues, in French, English, Hebrew.

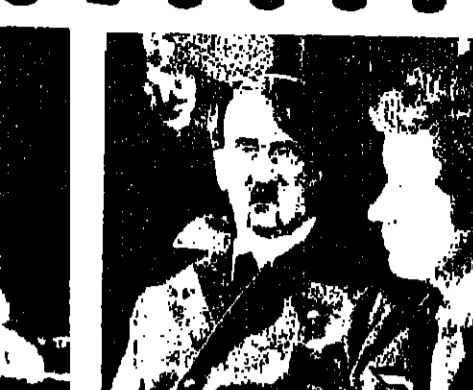
DURING THE NEXT few days I try to digest the powerful impact of the film and to remember the sort of the verbose goulash commentary. The image of Hitler being manipulated by a ventriloquist, to my mind the most right obscene, sticks in my throat, as does the reference to Heydrich's being Jewish.

This slander, I find, first propagated by the "historian" Groupführer Höttl, has been demolished by impeccable sources. Since Syberberg must be aware of this, my suspicion is now deeply aroused.

He and his wife call at my house from time to time to regale enthusiastic receptions in Tel Aviv and Haifa, and compare about the German Ambassador who, he says, boycotted a reception given for him. On one of these visits, he leaves me a script of the Hitler film. And that, like the heart, was a great mistake.

The script, published in a paperback by Rowohlt Verlag, has a picture on the cover of Hitler in Roman toga rising from Richard Wagner's tomb, and makes textbook reading as a study in paranoia.

The book opens with several pages with titles like "On the irrationality and the German identity-crisis," and "A fearless fort of art to mourn while over-reigns the silence of melancholy and, more comprehensible, German misery." They cover pages smeared with Syberberg's hatred of everything except everything German. The *noirs* selected for special mention are the government, politicians, academics. Other targets include the peasant mentality, the bourgeois mentality, the so-called intellectuals, the industrialist, the pedlar (merchant),



the bankers, the moneygrubbers. The Kickapoo Indians are not mentioned.

It is difficult to assess Syberberg without having a thorough grasp of psychology. And is this boychik erudite? There are quotations from Montaigne, Aeschylus, Sophocles, Dante, Bach, Einstein, Zarathustra, Holderlin, Thomas Mann, Goethe. (On Einstein: "What is Judaism without the Kabbala? Only Einstein? And where would Einstein be without music, the German romantics and classics?")

SO MUCH for the essays. Reading the script that follows, I am able to dissect its complex layers and match it to the images still fresh in my mind.

The words Syberberg puts into Himmler's mouth, see, are only part of the montage. For Himmler is more than just a sweating body on the massage-table, polishing his pin-nez and quoting from the Bhagavadgita, every third sentence interrupted by fragments of Hitler's speech after the July '44 attempt, which in itself is interrupted by a reportage in French of the liberation of Chartres, while in the background we hear the Te Deum in the Notre Dame over cannon fire.

But whatever Syberberg may be, he is no fool. He may well be mad (as one newspaper has suggested), but there is method in his madness. In fact, once you are on to what he is trying to achieve it is diabolically clever.

Not until I had read the script did both method and purpose become clear to me. Whereas Brecht, his mentor, used abstraction to illuminate, Syberberg uses the aesthetic abstraction to obfuscate. The stunning images, the multilayered, multilingual verblage,

plus the information our memory brings to the issue, prevent us from coming to grips with the subject.

And, one asks, is this a new use of erudition in the service of obscurantism? Is the object of the exercise really to confuse, like so much in modern art taking the mickey out of reality and reason? And to whom is Syberberg speaking? It cannot be the working classes, on whom his vast erudition must be lost. Who, then, are the élite he claims to address?

They are obviously the intellectuals, the assembly-line product of our universities in general, and the humanities end of the academic spectrum in particular — the so-called waffle sciences consisting of opinions and trends rather than quantifiable and reproducible facts. The obscure references tend to flatter and the aesthetics to enchant, thereby stifling critical judgment.

Violently opposed to the order, or apparent disorder, of a free democratic society and equally opposed to the apparent order of communist societies, it is among the obfuscators that the new fascism-of-the-left makes its home. Little wonder that Montaigne, the philosopher of paralyzing doubt, is Syberberg's oft-quoted hero.

But the obfuscators are busily at work in many fields, exploiting the ignorance of the general public when confronted with the highly complex technical issues of our time in the fields of ecology, nuclear sciences, computer technology, education and most recently, genetic engineering. Clouding the issues with distorted data, irrelevancies and sentimentality, creating doubts that rob our society of the will to act — they are the forces of chaos and entropy to which Syberberg belongs.

In his script, the methodology of obfuscation makes compelling reading. We now understand the "Little Hitler in us all" proposition. Spreading the guilt of the Holocaust over the German nation, past, present and future, nay, over all humanity, is so patently absurd that it nullifies both the guilt and the Holocaust. Hey presto.

ON THE EVE of the Syberbergs' departure there is a little get-together. The participants include Professor Friedlander and the Austrian Ambassador, Dr. Ingo Mussi. The evening starts amicably enough. Within three minutes we're again talking about his film, which the Mussis have not seen.

I set the cat amongst the pigeons by mentioning the effective impact of *Holocaust* in Germany and elsewhere. Syberberg did not agree. He thought that, through its schmaltzy approach, it put the real events in the fairytale class, whereas his film would be a document people would refer to in 200 or 300 years' time.

Friedlander suggested that many Germans now saw the Hitler period in a different light. "You can't change Germans," said Syberberg. *Holocaust* was a distortion, but then, this could have been expected, since the film had been made by Jews.

"And what do you mean by that?" I asked.

"Well, it was only made for money. Making money was its only object, which was why the Jewish producers charged Germany 50 per cent more than other networks. In fact, German Television initially refused to show it, but the massive investment in publicity by the Jewish promoters, in conjunction with the Jewish pressure groups, paid off. And in Austria, the Jewish mafia

forced the network's hand."

At this point Dr. Mussi, under whose diplomatic *sang froid* lives a ballsy man, hit the table, registering at least 15 on the Richter scale. He objected to Syberberg's idiotic observations, which were unfounded and smacked of the same twaddle as purveyed in the *Protocols of the Elders of Zion*.

Syberberg was by now really enjoying himself. "You are attacking me, who am actually doing your work," he asserted. "It wasn't we who were mixed up with the Nazis, but you. It is your job to inform the world about what happened, not mine."

"You are right, Mr. Syberberg," I said, looking him straight in the eye. "You can't change the Germans. Anyhow, some Germans."

Before we broke up, my wife insisted that I apologize.

"Apologize for what?"

"Never mind what, we made the poor girl cry." Female logic. "I am sorry, Mrs. Syberberg, I said, 'If we made you feel uncomfortable. The only excuse I can offer is that I meant every word of it.'"

THE DICHOTOMIES of the world are constantly changing. These days it is no longer rich versus poor, white versus black, capitalist versus communist. Today it is the forces of order (and I don't mean the military) versus the forces of chaos. The forces of chaos have no coherent ideology and consist of disoriented fragments of the entire political spectrum. Through obfuscation and mimicry, they exploit and promote our bewilderment. The cowardly assassin is clothed in the garb of the heroic urban guerilla; the oppressor masquerades as the freedom fighter and liberator.

Syberberg may belong to the post-Hitler generation, but I don't. My generation was massively coned by the sweet flutes of the Marxist Utopia. Some of us defended the justice of the Moscow trials in the mid-Thirties. Some of us died in Spain and some of us blew their brains out when Stalin signed his pact with Hitler. Some of us abandoned the God that failed. And some of us are still trotting behind the flag, red with the blood of those misguided suckers, the true believers.

But some of us have developed certain defence mechanisms which enable us to recognize the forces of chaos in the embryo stage. That is why I am not fooled by Syberberg's elegant confection.

Being a fascist of the left does not make anyone a neo-Nazi. But with his film, Syberberg is certainly paving the way, doing the advance softening-up, creating the moral and intellectual confusion, sapping our desire for reason and order, which may, in time, tell us yet another *Wintertale*.

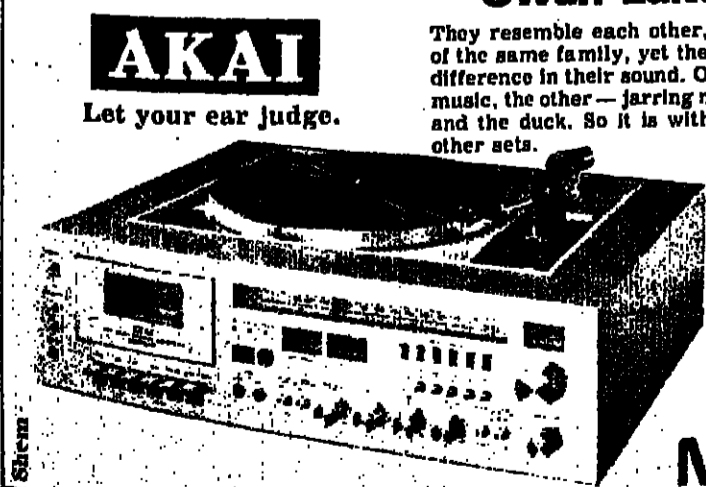
We must be deeply grateful to the Goethe Institute and the Israel Cinematheques for giving us a glimpse of the dangerous banality of evil tarried up in all the tinsel the modern cinema can muster.

The devil you know is better than one you don't know. The most compassionate explanation of Syberberg could be that in trying to find a cure, like *Sommelweis* of puerperal-fever fame, he became infected with the disease and is now forced to live in his schizophrenic obsession. And we should feel sorry for him.

Maybe Heine had a prevision of him when he wrote the last stanza of *The Wintertale*:

But there are hells from whose confines
No amnesty avails
No prayers help,
And even the word of our
Redeemer falls. □

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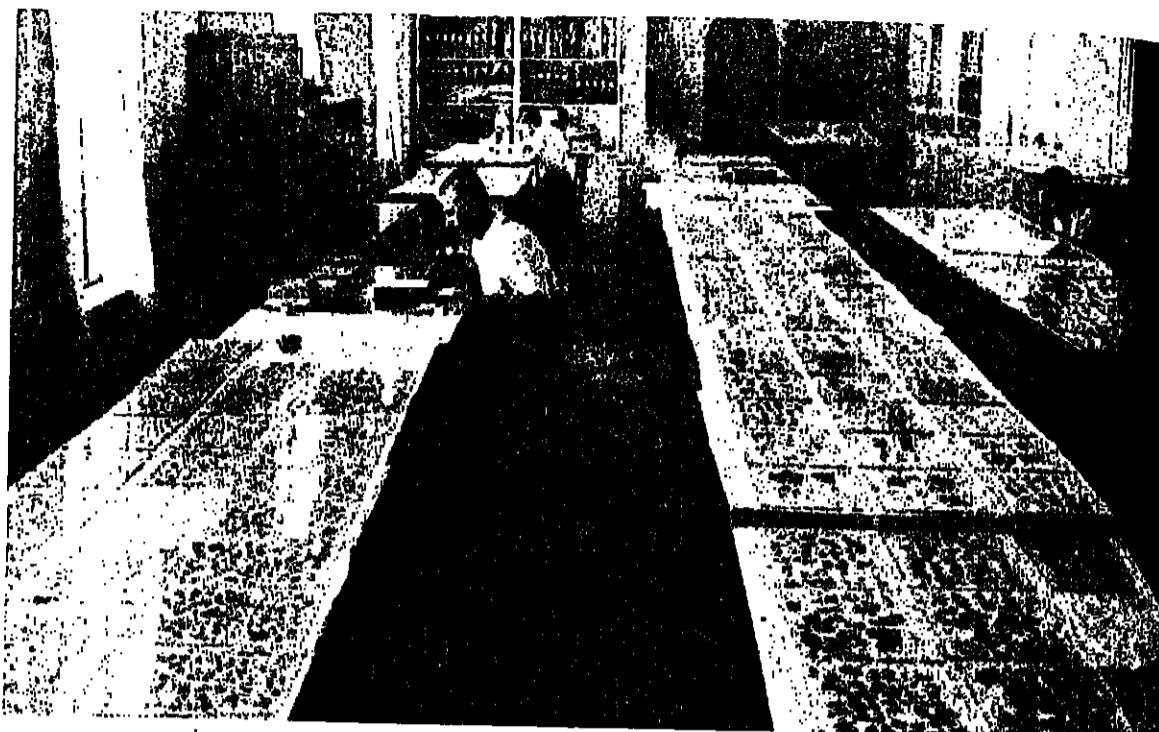
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הכרזה מן האצל

Dead Sea jigsaw



The seven Dead Sea Scrolls housed in the Israel Museum caught the attention of the world because of the dramatic circumstances of their discovery. Unknown to the general public, however, 700 more have been pieced together during the past generation at the Rockefeller Museum in East Jerusalem, and most have yet to be published. ABRAHAM RABINOVICH reports.

KEEN-EYED BEDUIN watching bats flying in and out of a hillside with no apparent opening. A shrewd Syrian antiquities dealer taking tea in a garden and measuring over the top of his cup the eagerness behind the expression of mild interest worn by his Western hosts. Scholars in the cool silence of a scrollery, eyeing for the first time the fragments that will change the way much of mankind views its religious heritage.

The story of the Dead Sea Scrolls is one of the most exciting modern times have to offer and much of it is still unfolding. Scholars have not yet fully absorbed or even completely deciphered the libraries uncovered in the dust of the Dead Sea caves; and there is a belief in some informed circles that some major scrolls may still be in the hands of Beduin or dealers.

The scholarly focal point now is not the Shrine of the Book, where the Israel Museum's scrolls are displayed, but the Rockefeller Museum, where an international team of scholars is painstakingly editing those scrolls that have still not been published.

They have been at their labours for 27 years now and are preparing young scholars to succeed them in their task if necessary. Last year, the sixth volume of edited scrolls from the Rockefeller was published and there are twice as many yet to be completed.

Such is the richness of the material, that an entire new field of scholarship is being opened. Even more significant is the impact the scrolls are expected to have — perhaps not in this generation — on Jewish-Christian relations.

THE TALE of the first scrolls has been told often. In 1947, a Beduin youth threw a stone into a cave on the cliff face at Qumran, about a kilometre from the northwestern shore of the Dead Sea, and heard the sound of breaking pottery. He returned with a friend to find some cylindrical jars containing a leathery substance of apparent antiquity. The leather was inscribed with what they took to be some kind of writing.

Members of the Ta'amara tribe, to which the youths belonged, took the rolls of leather to Bethlehem, which served them as a trading centre, and showed them to two small merchants they had dealings with. One was an Arab antiquities dealer. The other was a Syrian Christian named Kando, who had a cobbler's shop and a general store. According to one version, the Beduin thought Kando might use the leather for shoe repairs.

There were seven scrolls in all. Three of them were acquired for the Hebrew University by Professor Elieser Sukenik, who, at great personal risk, travelled to Bethlehem aboard an Arab bus on the day the United Nations voted for the partition of Palestine and, in effect, the creation of a Jewish state. The other four were sold by Kando to the head of the Syrian monastery of St. Mark in the Old City of Jerusalem, who took them to the United States. After fruitless attempts to obtain the price he wanted in private negotiations, he offered them for sale in an innocuous advertisement in the *Wall Street Journal*.

By chance, Sukenik's son, archaeologist Yigael Yadin, was on a lecture tour in New York City, and a journalist called the ad to his attention. Through intermediaries, the scrolls were acquired for \$250,000 — which

scholars today consider one of the greatest antiquities bargains ever struck. (A single fragment from the Dead Sea Caves — not to mention complete scrolls such as those acquired by Yadin — can be insured for several hundred thousand dollars today.)

MEANWHILE, the search for additional scrolls was getting under way. In February 1949, the British archaeologist heading Jordan's Department of Antiquities, G. Lankester Harding (who died two months ago), together with Father Roland de Vaux of the Ecole Biblique in Jordanian Jerusalem, led an expedition to the cave where the rolls had been discovered. They found only small fragments of inscribed leather.

Two years later, however, other fragments began appearing on the antiquities market and de Vaux and Harding persuaded Beduin to take them to the source of the find. This proved to be not the Qumran area but Wadi Murabba'at, about 20 km. to the south, whose caves had been used for shelter by some of Bar Kochba's rebels in the revolt of 132-135 CE.

While the archaeologists were occupied in Wadi Murabba'at, the Beduin returned to the Qumran area to scour its caves. Finds were reported, and the archaeologists sped north to undertake a systematic search. In all, 11 caves with scrolls were discovered — in most instances by the Beduin.

Except for Cave 1, where the seven original scrolls were found, there were no complete manuscripts, only fragments. That, at least is what was believed for a decade.

The richest finds were in Cave 4, which was an artificial cave cut into the plateau not far from the ruins of Khirbet Qumran, where the Essene sect had its settlement. Fifteen thousand fragments were retrieved here, and they turned out to be parts of some 500 scrolls. The Beduin were the first to discover the cave in 1952 but it was de Vaux and Harding who dug the bulk of the fragments out of the dirt and the rubble.

IN 1956, a Beduin noted bats flying in and out of a pile of rock near Qumran that had no apparent opening. Upon investigation, he found a cave whose entrance had collapsed, almost completely sealing it off. He cleared a way in and found some nearly intact scrolls. Two of these, which were brought to de Vaux, entered the Dead Sea Scroll vernacular as the Psalms Scroll and the Job Targum. At least two scrolls, however, were apparently held back by the Beduin's middlemen. One of these, which came to be known as the Temple Scroll, is believed by some scholars to be the most important of all. Yadin was approached while on sabbatical in England in 1960 with a fragment of the Temple Scroll; but the middleman disappeared when the negotiations dragged on too long for his liking.

Yadin watched the scholarly journals for years for any hint of the new scroll, but there was none. He learned, however, that it was being held by Kando in Bethlehem. The latter, meanwhile, approached archaeologists at the American School for Oriental Research in East Jerusalem, offering to sell "scrolls" — in the plural. He said he was representing "principals" who were demanding between \$2m. and \$3m. Negotiations were conducted over tea in the garden of the Rockefeller Museum, and

fragments were brought to the museum library for the archaeologists' perusal after closing hours. The last negotiating session was held in mid-May 1967. Before a final deal could be clinched, the Six Day War intervened.

Deputy Prime Minister Yadin has recalled how he awoke on the third night of the Six Day War with the realization that Israeli troops had that day taken Bethlehem. At that time a reserve general serving as a special military adviser to Prime Minister Levi Eshkol, Yadin dispatched two officers to Bethlehem the next day.

They returned with the Temple Scroll in a shoe-box. It had been stored beneath floorboards in Kando's shop and parts had disintegrated because of the dampness. Despite the fact that Kando was holding the scroll illegally — even under Jordanian law — Yadin arranged for payment to him of a reported \$75,000 — the money donated by a British Jewish philanthropist — so as to encourage anyone else holding scrolls to come forward. So far no one has.

FIFTEEN YEARS after the initial scrolls were found, in 1962, the last — at least to date — were unearthed by Beduin. These differed from the others in their location — in Wadi Daliyeh, some 18 km. north of Jericho and 30 km. north of Qumran — and in their source.

The Wadi Daliyeh scrolls — actually papyrus — were from the royal chancellery of Samaria. A group of Samaritan patriots had revolted against the newly-imposed rule of Alexander the Great and burned alive the prefect he had established in Samaria. Alexander dispatched a punitive force to the city and some of the rebels fled to the cave in Wadi Daliyeh, where they were massacred. Some 2,300 years

later the Beduin found their bones and the documents they had carried with them. These pertain to slave sales, marriage and property.

The bulk of the Dead Sea Scrolls, scholars almost unanimously agree, were composed by the Essenes, an ultra-conservative Jewish sect which had a settlement at Qumran from about 250 BCE until 68 CE, when they were overwhelmed by the Roman army of Titus, on its way to Jerusalem. It was the approach of the Romans that caused the sect to hide its vast library in the nearby caves. There is evidence that the Romans entered certain of the caves and ripped some of the scrolls to shreds.

The Wadi Daliyeh scrolls from Samaria date from 385-386 BCE, almost a century before the earliest of the other scrolls. The latest are the Bar-Kochba scrolls. Altogether, then, they cover a time-span of some 500 years.

Written on the tanned hides of goats or sheep, or on flattened papyrus stems imported from Egypt, they survived thanks to the humidity level of the lower Jordan rift — not a total dryness, which would have caused their disintegration. The carbon-black ink has the quality of India ink, according to experts, but stood up to the ages much better than modern ink used red quills which were split like fountain pens, so that the ink could flow smoothly.

WITH THE inundation of 15,000 scroll fragments from Cave 4, the board of the Palestine Museum, as the Rockefeller was then known, decided to set up an international team of scholars to supervise the assembly and editing of the scrolls. The team was composed of scholars appointed by the three major foreign archaeological institutions in Jerusalem — the American School of Oriental Research, the

Ecole Biblique and the British Archaeological School. Its eight members included a German and a Pole.

Work got under way in 1962 in a large room at the Rockefeller which came to be called the scrollery. Hundreds of scrolls which the scholars circled slowly, as if choosing snacks from an immense buffet. The fragments, some just a few centimetres across, were parts of 700 different scrolls from a dozen different sites. All had fallen victim to the depredations, wrought by weather, rubble and animals down the centuries. There were more parts missing than found.

It was an immense jigsaw puzzle, but it could not be solved by matching edges. Instead, the scholars, almost all of them epigraphists expert in Semitic languages, pieced the scrolls together. Some 200 of the 700 scrolls were from the Old Testament, and the whole corpus of biblical texts was represented except for the books of Esther. There were also apocryphal works not generally accepted by Jews but known to the scholars from their ancient Greek translations.

In addition to separating fragments on the basis of content, the scholars were able to distinguish styles of script which distinctly changed about every 50 years. And they soon learned the hands of specific scribes, of whom there were altogether some 200.

"We came to know their hands as well as we knew our mother's," says Professor Cross of Harvard, one of the American scholars on the team.

IT TOOK 10 years of painstaking work for the jigsaw puzzle to be completed. The fragments were pieced together with glue and rice-paper. Such were the ravages of time that even the best of the

assembled documents was far more hole than scroll.

Although there are probably more legible columns in the seven relatively complete scrolls at the Israel Museum than in all 700 patched-together scrolls at the Rockefeller, the great variety of works represented in the latter is of immense importance.

"If there were a choice," says Cross, "I would rather have a spread like ours than another seven complete ones like theirs." "Ours" and "theirs" is a remnant of the pre-1967 period when the "Israeli" scrolls and the "Jordanian" scrolls, although less than three kilometres apart, were separated by the barbed wire that divided Jerusalem. Some of the scholars on the international team managed to leak word on their progress to the Israeli archaeologists across the wire, whose interest in these ancient Hebrew and Aramaic writings was intense.

IN THE SIX DAY WAR, Israeli paratroopers reached the Rockefeller Museum on the second day of fighting. Close behind them in a half-track were Dr. Avraham Biran, director of the Israel Antiquities Department, and two colleagues. With the museum rocking from shell explosions and bullets whizzing through the gallery windows, the archaeologists made a quick survey to determine that the scroll fragments and other major items were still there. It had been reported that the Jordanians were preparing to ship the scrolls to Amman the day the war broke out.

After the war, the Israeli authorities decided to leave the scrolls in the hands of the international team, originally headed by Father Benoit of the Ecole Biblique. The only changes introduced by the Israelis were in the physical conditions of the scrollery, where virtually no precautions had been taken against the further deterioration of the scrolls.

"We introduced air conditioning, humidity control and, most importantly, light control," says Dr. Magen Broshi, curator of the Shrine of the Book.

Although the Rockefeller scrolls are officially under the aegis of the Israel Department of Antiquities, the editing is entirely in the hands of the international team. The Israeli authorities have discreetly hinted from time to time that they would like to see the pace of work stepped up, but they have not intervened in the matter.

THE ROCKEFELLER scrolls are being published in England in a series entitled *Discoveries in the Jewish Desert*. After a lapse of nine years, the sixth volume was produced in 1977. Cross believes that the pace could be one per even two a year now, if the publishers can handle the output.

Professor Benoit said this week there will probably be another 10 to 12 volumes.

Although Professor Cross is spreading the current academic year in Jerusalem, most of the editing is done today by the scholars in their home country, using photostats of the material.

Some of these Rockefeller scrolls came close to being sold off to foreign institutions in the 1950s, but this was headed off at the last moment. Except for a copper scroll in Amman, and perhaps some small fragments, all the scrolls remain in the land in which they were written.

What have the scrolls taught us? According to Professor Cross, who is one of the world's foremost experts on Semitic writing, and an ordained minister, the scrolls will change the way both Judaism and Christianity look at themselves.

"They throw light on Judaism before the crystallization of rabbinic Judaism," says Cross. "We see intense party strife and extraordinary variation in *halacha* and traditions. Most scholars had projected normative Judaism of the Mishna back to this period, but that was a mistake. We see in Judaism a richness and range of possibilities much broader than we thought."

The biblical texts found in the caves pre-date by more than 1,000 years the earliest existing Hebrew biblical manuscript, which dates from the 10th century C.E. They not only reveal different textual traditions, but permit corrections of errors in the Masoretic text in use today.

Cross, for example, is editing a fragmented version of Samuel I which contains an account of a campaign against tribes on the east side of the Jordan, not contained in the Masoretic text.

"This campaign is also given in Josephus," he says. "My conclusion is that the scribe's eye simply jumped [in transcribing the Masoretic text from an earlier version]. This is the commonest of all scribal errors."

Another conclusion from study of the scrolls, says Cross, is that the apocalyptic movement of the times was not a lunatic fringe but a major movement in Judaism that also affected primitive Christianity. The movement took shape in the Maccabean period, about 140 BCE, with the achievement of Jewish independence and the overthrow of the traditional priesthood. It was a time of great ferment, with the Essenes and Sadducees on the right supporting the old priesthood, and the Hasmonaans, sometimes backed by the Pharisees, supporting the new. The effect of Hellenism can also be seen — not in the adoption of Hellenistic ideas but in including systematic thought in Judaism.

"You began to get conscious, critical thought," says Cross. "This is when Hillel developed his Bible exegesis."

THE MESSAGE of the Dead Sea Scrolls for Christianity is far-reaching. "As we look at the Judaism of this period — much more complex than we imagined — Christianity looks much more Jewish," says Cross.

If Christianity looks much more Jewish, what does this imply about the way Christians look at Jews?

"It has made high-level ecumenical discourse easier," says Cross. "In the long run I have no doubt that this will affect how even the most traditional churches see themselves."

Chairs of Christian Origins have already begun to spring up in top American universities, with the focus on the Qumran scrolls and Hellenistic Judaism. More New Testament scholars are learning Hebrew, many of them coming to Israel to do so.

Most of the Dead Sea Scrolls not yet published as well as those that have been are still largely undigested, even by scholars. The present generation is providing the raw material, with preliminary interpretations, which future generations will elaborate on and absorb.

"All this is going on now at the scholarly level," says Cross. "But it will in the end reach preachers and laymen." □

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مَكْنَزَا مِنَ الْأَصْلِ

RADIANCE is difficult to describe and harder still to convey, but it surrounds and pervades Hanoeh Tel-Oren. He walks into a room, his hand outstretched, his smile reaching his eyes, his hair silvery like the underside of a leaf, and you are glad that he's there. You think for a moment that the quickly proffered hand and the firm clasp are meant to put you at your ease, because you know something about the history of that hand, but you glance at the long, supple fingers and you realize, a little shamefaced, that he has made no gesture, that the warmth of his greeting is simply an aspect of his own warmth.

Almost exactly a year ago, Hanoeh and his wife Sharona and five of their seven children were driving back to Jerusalem from Haifa, where they had been celebrating the birth of their second grandchild. A fraction of time — and the bright coastal blues, the light chatter, were blown into darkness and silence by a machine-gun that sprayed and relentlessly resprayed its little steel vials around and into the car.

Hanoeh was just able, as his right arm dropped lifeless to the seat, to see the fury on the face, the violent horns of the hair, of the man who held the gun. And then his son Nir, his leg spurting blood, was somehow at the wheel, reversing, manoeuvring the battered car back toward Haifa, and finally pulling up beside an army tender.

All the way to the hospital, Hanoeh had to sit holding his burning arm, while the youngest boy, 14-year-old Imri, lay with his head in the lap of his brother Adiel, neither moving nor speaking. No force of will could move Hanoeh's hand, allow it to stroke Imri's cheek; he never again saw his son alive.

Because he was in severe shock and had lost more blood than was healthy, Hanoeh's wound had to be treated at once. The bullet had blown a hole in his arm at the elbow, destroying tissue and muscle and nerve, coursed upward, and was extracted from the right side of his chest. Another bullet had nicked his ear, but that concerned nobody very much.

For Hanoeh is a flautist, and after two weeks in the hospital, after skin-grafts and tying of arteries and painstaking stitching of delicate connecting tissue, after a full-arm plaster cast out of which drooped something that resembled a hand, Hanoeh tried to move his fingers. He couldn't; but in three weeks he was back at the Rubin Academy teaching. Whether he would ever play the flute again was a question that weighted the air but wasn't asked.

HANOCH TEL-OREN — born Charles Enoch Ehrenberg in Pine Bluff, Arkansas, whence, doubly, the name Tel-Oren — has almost always played the flute. Like nearly everyone else, he was introduced to music via the piano, but five years of that only confirmed his longing for the flute, and by the time he, at age 18, had moved to New York with his family, his choice of profession was determined.

Luckily, he was allowed to complete his course at Juilliard — the New York musical academy responsible for the training of many, perhaps most, successful American musicians — before entering the Merchant Marine during the Second World War. When he was demobbed as a reservist, he not only began to play the flute in professional earnest, but for the first time in his life became aware that his

Jewishness could be enhanced by Zionism.

How much this was due to the woman who was to be his wife is not even debatable. Sharona Regelson was the daughter of a poet, who in 1933 had moved his family to Palestine and had returned to America because of his children's health, who spoke Hebrew at home, was a Zionist more conversant with Jewish history and the dream of return than his daughter had ever been with the American War of Independence.

In 1948, when her mother and father went back to Israel, Sharona stayed in America to finish her own flute training and to share with Hanoeh the pleasures and new disciplines of Zionism. They decided that when they got married and went to Israel — neither eventually was ever in doubt — they would become kibbutzniks of the Hashomer-Hatzair persuasion.

So in 1950 Hanoeh, expecting that Sharona would join him in a month or two, went alone to Israel, where they would be married and play flute duets in a kibbutz forever after. Sharona, however, didn't arrive until February of 1951; another two months were to pass before the seemingly endless preliminaries were attended to. Once married, they embarked on a musical kibbutz tour, thumbing all the way.

"It wasn't so hard," Hanoeh says, looking back. "Except that at night we were pretty tired."

IT'S DIFFICULT to believe that he ever gets tired, this tall, strong man, who sits gracefully and talks easily, who is perfectly comfortable in light cotton clothes in an unheated room in the middle of a Jerusalem winter. In fact, he looks and is so healthy — by physical well-being alone, you begin to suspect, he might have rehabilitated that hand which shook yours earlier — that you inquire into his habits.

Turns out that he's a non-smoker. Turns out that he hasn't eaten meat or fish for 30 years. Turns out that the rice they cook at home is brown, that the sweetening they use is honey, that the bread they buy is whole-grain. That they and most of their relatives, from the Golan to the Negev, are vegetarians, believers in and eaters of natural foods. He makes no attempt to convert you, but his very presence is a strong proselyter.

In the course of their kibbutz-crawl, they stopped for a night at Kibbutz Beit-Zera. Not far away the Israel Radio orchestra was giving a concert, which they attended, staying to play trios with a flautist in the ensemble. And Hanoeh was forthwith offered a job, to fill a vacancy opened by the departure of the first flautist.

In spite of what is said about best-laid plans, Hanoeh and Sharona weren't going to let their kibbutz intentions go a-gley, nor were they, at the same time, going to let this manna of a job drop from their fingers. So they decided that, by joining a kibbutz near enough to Jerusalem for Hanoeh to take the job with the Radio, they might just be able to have the best of both worlds.

Their luck held. Ma'ale Hahamisha — about an hour in good hiking boots from Jerusalem's central bus station — needed somebody to teach piano and recorder and were willing to let Hanoeh work outside if Sharona would fill the musical post.

For two years this arrangement was satisfactory; then other com-



The Ides of March

When his young son Imri was killed in the terrorist outrage on the coastal road on March 11 last year, Hanoeh Tel-Oren was so badly injured that it seemed as if his career as a flautist must be at an end. Tomorrow night, however, he is making his first reappearance at a concert in Jerusalem. EVELYN STROUSE reports on the remarkable rehabilitation of an exceptional man.

commitments took the Tel-Orens away from the kibbutz so often that it seemed reasonable to leave it altogether. They moved to a two-and-a-half room apartment in Kiryat Hayovel — where they stayed for 10 years and the birth of five children.

"It wasn't so crowded," Hanoeh says, thinking perhaps of his present four-bedroom house in Ramat Motza. "The children always had plenty of space to play, and they slept in tiers, kind of. And the current youngest always slept in with us." "Us?"

bedded down in the salon.

Those were the years Hanoeh was playing not only Kol Israel but with the quartet two flutes, piano, and cello. Doret Kles Shit, and starting to teach at the Rubin Academy. Sharona often concertized with him, her scheduled appearances sometimes cancelled by the claims of the children: Anava, married, with two children of her own; Nadav, studying at the Manhattan School of Music; Adi, in whose orchestra Hanoeh plays first horn; Nir, an officer in the army; Adiel, who a year ago was one of only 28 boys through the country chosen for a special branch of the army's service and Imri, a gifted clarinetist.

"I see him run into the store to take a cheque and commended a good portion of their store of ready money. They all went back to Israel for summer vacation, and Hanoeh returned to Haifa alone. But he was inconsolable, and he wasn't lonely. Everybody — faculty, Hanoch's word. But one day he was twins, Reviva and Koren, brother and more prodigal with after the Tel-Orens moved to Ramat Motza, said, "Dat. Enough of crying. It's easy to see why. And they went back to school. Enough of crying, because crying is not enough."

At Kiryat Hayovel, tears were presented him with an album of only been for grazed knees and homework instead of TV. At the end of his second year, he presented him with an album of their activities throughout the period that he had been their teacher. They had been quite cheerful and laughing. Hanoeh tells of the best gift they could give him, hollyday, conducting seminars and making arrangements that allowed his children who could play an instrument to participate.

At their first musical performance, the memory of Adiel, who was taking lessons and had mastered the art of sawing back and forth on the open strings, pleaded with his father to write a part which could play. Which of course Hanoeh did. Each succeeding year, Adiel was able to play and more complicated selections.

As the family grew, so did the musical reputation of Hanoeh. Sharona. In 1961, the reviewer who performed... couple who performed... a musical and technically brilliant manner;" in 1968, that "power of his own. And even when always an unqualified pleasure. I hear this most able musician... and through the years, "me... fully played," "a pleasure... listen to," "technical knowl... and musical interpretive fac... were among the phrases app... Word of Hanoeh, therefore, re... ed that gourmandizer of ta... America, and in 1974 he w... teach flute at Ribaqa Coll... New York State.

"WHAT A WONDERFUL... years," he says, sitting forward... his chair, moving... remembered enjoyment. "I... season — so white in winter... green in spring!" — he laugh... suddenly — "but I needn't go... about that."

Except for Anva and Nadav, whose family joined him. Hanoeh for the children became an... pected problem because, in acc... dance with their parents' beh... none of them had been vaccin... or inoculated, and Hanoeh... ing out the forms, forthrightly... mitted as much.

American education... preserved for them, however... the good offices of a psychol... who signed an affidavit... effect that the psycholog... trauma to the children of... to be inoculated, when they... medical meddling harmful... outweighed any possible... term benefit. And in spite of

strange of English and vaccine, children prospered economically and were soon taking courses several years beyond actual grade-level.

During the three-week spring break they drove to California to visit relatives. Hanoeh and Nir took turns at the wheel, to make the 3,000-mile journey in three days. Hanoeh clearly enjoys driving about it. "It wasn't so bad. I like to drive. It's white, endless highway in the gas pedal and wham! you're going 120 miles an hour, a salesman magically materialized and hauled them up before a young woman judge, who asked to take a cheque and commended a good portion of their store of ready money.

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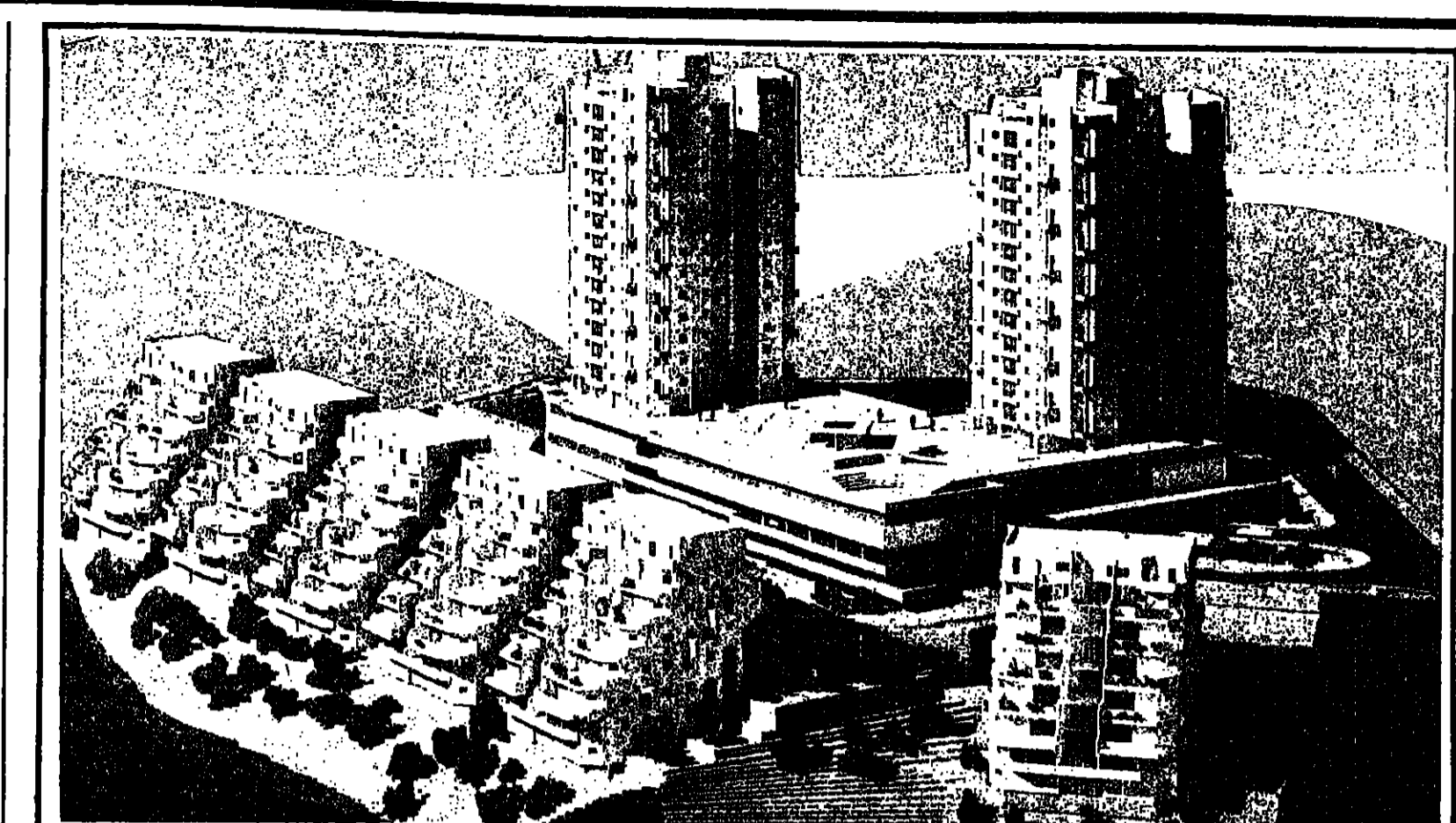
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הגזר מן האבן

ON A CLEAR NIGHT, when most Israelis are home watching Starsky and Hutch and other television luminaries, a small group of scientists gather inside a white dome on a lonely desert mountaintop to peer at stars of a different order — some so far away that they are incomprehensible in the time-space framework of more earthlings.

The scientists, astronomers from Israel and abroad, do their star-gazing through the huge, 40-inch (100cm.) reflector telescope of the Florence and George Wise Observatory, located about five kms. from Mitzpe Ramon.

The director of the observatory, which belongs to Tel Aviv University, is Dr. Ella Leibowitz, a man who enjoys talking about such extra-galactical phenomena as quasars and black holes the way football fans relish the big game on Saturday. But like his fellow astronomers, who are regarded as authorities on what is moving in the skies, Leibowitz has been bombarded recently with questions concerning unidentified flying objects.

The Israeli astronomer has not seen any UFOs with the aid of the powerful telescope through which, on an average night, some ten thousand million stars can be seen. Nor does he believe in them.

"UFOs are, for the most part, the products of the human imagination," he declares, dismissing the growing number of reported sightings. "The reported objects can be explained and identified as normal astronomical phenomena, such as exploding stars, called super novae, or man-made objects such as satellites crossing the skies."

Leibowitz suggests that UFO reports reflect the witnesses' boredom rather than any empirically-based observations.

"It's interesting to note that the large majority of sightings are in areas where there is not much 'news' happening, as in the American Midwest, New Zealand, etc. Comparatively few reports are registered from places like Teheran, London, or Vietnam."

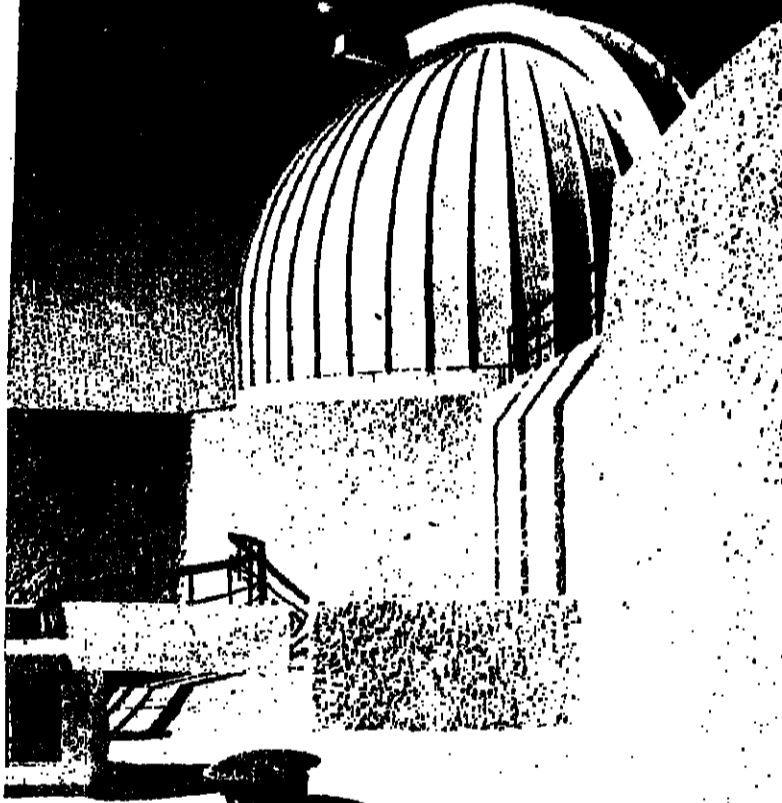
The astronomer is convinced that, in any case, if we are being visited by creatures from outer space, they won't arrive in easily-spotted flying saucers or as little green men with antennae-ears.

"Any sign of extra-terrestrial life would most likely be through radiation and especially radio waves, and not in the form of physical objects," he believes.

ALTHOUGH HE IS sceptical about unidentified bright objects hovering in the skies, Leibowitz is alarmed about impending close encounters with approaching lights — those brought by the anticipated population explosion in and around Mitzpe Ramon when, in the event of a peace treaty with Egypt, the IDF relocates its Sinai forces in the Negev.

"An observatory must be located as far away as possible from artificial sources of light," he explains. "Otherwise, it is extremely difficult to study faint stars in the night sky." (Its distance from the city lights was a major reason for building the observatory in 1971 on the central Negev plateau, some 900m. above sea level. The other determining factor was that over 200 cloudless nights each year made this area an ideal location for an observatory.)

But the decisions taken at Camp David have thrown a cloud over its future. Government projections call for a tripling of Mitzpe Ramon's size (currently 3,000 people) within three years of a peace



Multiply by a hundred million

HARRY WALL star-gazes through the giant telescope at Tel Aviv University's observatory in the Negev, and learns why the director is worried about the decisions taken at Camp David.

THE WISE observatory landed a place in the annals of astronomy for at least one significant discovery. "It was here that it was first learned that the tails of comets are made of water," says Leibowitz. This discovery was made while tracking the Kikhouk comet in 1978.

In order to deliver a sharp picture, a telescope must operate in harmony with the planet's motion. It is aimed for a long period at one particular heavenly object, whose position in the sky keeps changing

treaty. The concentration of military installations in the area and the use of artillery flares and aircraft that will also illuminate the desert sky, threaten to upset the astronomers' work.

"This kind of growth is just what we ran away from when we chose this site and now it's running after us," laments Leibowitz. To minimize the impact of the IDF relocation, he and the observatory's administrative director, Izzy Gillam, have had discussions with army planners designed to ensure that the new installations are positioned as far as possible from the observatory.

"But one thing is for certain," says Leibowitz. "The quality of our site, which is internationally recognized, will be damaged."

THE IMPORTANCE of having an observatory here was recognized by the Smithsonian Institute in Washington, which contributed \$500,000 toward the construction of the \$3m. domed building and access road. Tel Aviv University gave the lion's share of the funds, and its first president, Dr. George S. Wise, contributed the \$350,000 telescope.

"There was a pressing need for an observatory in this part of the world," says Leibowitz. "We fill in the few hours' gap each day when the stars cannot be covered by observatories in the West."

The only other telescope in the Middle East is in Hilwan, Egypt, which was built by the British. "Although that telescope is larger than ours, the Egyptian observatory has been relatively inactive," says the Israeli astronomer.

THE WISE telescope is housed in a long white tube which, at night, peers through a slit in the dome. As the telescope is aimed at different parts of the sky, the dome slit automatically follows it. The telescope operates through a combination of mirrors and lenses. Light from a star falls on a concave mirror located at the base of the telescope, which in turn is reflected to a secondary mirror and back again through an aperture in the primary mirror. The image can then be recorded by an extremely sensitive camera, or measured with sophisticated instruments attached to the telescope.

Two photo-multipliers at the observatory enable the astronomers to measure light intensities of objects 100 million times fainter than the brightest star seen by the naked eye. A spectrograph permits investigation of a star's composition in great detail, and its motion relative to that of the earth. An electronic computer system aims the telescope, moves the dome, monitors the weather, and calculates the results of the data collected.

"The instrumentation is of critical importance, for an observatory's efficiency is determined by the speed with which various problems can be solved," says the director.

His main concern now, however, is how to preserve the high standards of the observatory in light of the impending growth of the Mitzpe Ramon region. He concedes that the ideal place for a relocated observatory would be in the southern Sinai. But in the past, political and security problems made that unfeasible.

What about a joint Israeli-Egyptian operated observatory there following a peace treaty? "It could be the best place in the world for one," says Dr. Leibowitz, smiling wistfully over the prospect of a close encounter of the most peaceful kind. □

as the earth rotates on its axis. The telescope must be placed on a base parallel to the axis and turning at the same speed as the earth, but in the opposite direction.

"The rate of revolution must be extremely accurate. Otherwise the observations of the star will be ruined," explains Leibowitz.

Among the cosmic riddles being probed by the local astronomers are quasars, high energy emitting bodies retreating from the earth at astonishing speeds.

Another research project is on super novae, exploding stars in distant galaxies whose brightness may be a million times greater than that of the sun.

ASTRONOMY has played an important role in Jewish culture (though not as important as in the early Greek and Roman cultures), despite the traditional proscription of star worshiping. The ancient Jews based their festivals on fixed dates according to the synodic month and the seasons of the solar year. From the dawn of Judaism there was a need to count the days according to both systems and coordinate the result, so that the festivals might be celebrated at their proper times.

When the Second Temple was destroyed and the Jews were exiled, it became difficult to proclaim the new moon and the festival days according to reports of eyewitnesses on the hills of Jerusalem. This strengthened an existing trend to dependence on astronomical computation rather than on observation.

Admissions can be found in the Talmud concerning the motions of heavenly bodies discovered by gentle scholars. The Talmudists also were aware of certain astrological phenomena, although the ancient sages took pains to point out that supra-natural power was in the hands of God, and was neither planetary nor zodiacal. Jewish scholars have, throughout history, made significant contributions to the science of astronomy.

Rabbi Joshua Ben Hananiah, who lived in the second century CE, mentioned a comet which appears once every 70 years and loads sailors astray. Maimonides, in his use of scientific method to serve the purposes of Judaism, formed many calculations based on his familiarity with Arab astronomy. The medieval Jewish scholar, Levi ben Gerson (also known as Gersonides), was the first to employ the camera obscura for astronomical observations. And, in more recent times, there was the pillar of modern science, Albert Einstein.

Despite the rich heritage, Leibowitz deplores the small part astronomy has been given to Israeli higher education.

"Astronomy is a central component of physics and of course of civilization, yet it is hardly given proper attention in Israeli schools and universities."

His main concern now, however, is how to preserve the high standards of the observatory in light of the impending growth of the Mitzpe Ramon region. He concedes that the ideal place for a relocated observatory would be in the southern Sinai. But in the past, political and security problems made that unfeasible.

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PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem
ARGAMAN — Folk music with Rafi and Israel, guitar and percussion. Songs in Hebrew and Spanish. (Tzavta, 38 King George, Thursday at 9 p.m.)

THE BEST OF SHALOM ALEICHEM — Stories by the famous Yiddish writer, performed by Herta and Michael Schneider. In English. (King David Hotel, tomorrow; Diplomat Hotel, Thursday).

DEEP INTO THE WATERS — Israeli soul music and improvisations. With Uri Ravah, vocals and guitar; Denis Krieh, flute. (Tzavta, tomorrow at 8.30 p.m.)

PURIM DANCE AND SONG — With Adi Eklis and Ruth Eshel. (Khan, opposite railway station, Tuesday at 11 a.m.)

A FUNNY THING HAPPENED ON THE WAY TO THE GALLOWS — Purimspiel. Updated version of the Scroll of Esther, told in music, poetry and song. (Tzavta, Hilton Hotel, 5 p.m.; Moriah, 8.30 p.m.; Diplomat, 7.30 p.m.; King David, 8.45 p.m.; Plaza, 8.30 p.m.)

HABSIDIC POP — With Shalom Levin and Moshe Yess. (Ezra Gallery, 18 King David St., Monday at 9 p.m.)

PURIM PANTOMIME — With Julian Chagrin. (Ezra Gallery, tomorrow at 9 p.m.)

Tel Aviv
BENNY BOOM — Musical written and directed by Ehud Manor. (Belt Bahayal, Weisman and Pinkus, tomorrow at 9 p.m.)

DAVID BROZA — (Little Tzavta, 30 Ibn Gvriol, tomorrow at 12.30)

THE ESPRESSO GENERATION — With the famous Habibi group. (Ohel, Belt Bahayal, 6 Bellinson, Sunday at 9 p.m.)

HANAN YOVEL — (Tzavta, 30 Ibn Gvriol, Monday at 9 p.m.)

LIFE IS NO HONEYMOON — With Gad Yagil and Hanna Lazo. (Ohel, tomorrow and Tuesday at 9 p.m.; Belt Bahayal, Monday at 9 p.m.)

VEHUDIT HAVITZ and YONI RECHTER — (Tzavta, Tuesday at 11.30 p.m.)

PURIM DANCE AND SONG — (Tel Aviv Museum, Wednesday)

LIFE IS NO HONEYMOON — (Amami, tonight at 8.30)

Other Towns
BENNY BOOM — (Ramat Gan, Ordeas, tonight at 8.30)

THE ESPRESSO GENERATION — (Herzliya, David, tonight at 8.30; Kiryat Yam, Nitzan, tomorrow at 8.30; Kiryat Ata, Shavit, Monday at 9 p.m.)

GAZOL BAND — Folk-rock, ballads, etc. Written and directed by Dani Sanderson. (Givatayim, Shavit, tonight at 8.30 and 11.30)

HAGAR HAHIVER — The comedy trio in a programme of satire written and directed by Yossi Bana. (Kiryat Bialik, Savoyon, tonight at 8.30)

LIFE IS NO HONEYMOON — (Kin Hushof, Sunday at 9 p.m.)

NURIT GALIMON — (Afula, Belt Bahayal, tonight at 8)



Carl Miller and Edna Purviance share a touching moment, in Chaplin's "A Woman of Paris," playing in Tel Aviv.

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem
METAMORPHOSIS — Kafka's story directed by Steven Berkov. Produced by the Haifa Theatre. (Jerusalem Theatre, tomorrow and Sunday)

BEST HOME FOR THE OBESE — By the Yavai Theatre. (Belt Ha'am, 11 Bezael, Tuesday at 9 p.m.)

GOING EXPRESS — Comedy by Eilat Sagie. (Ohel, Belt Bahayal, 6 Bellinson, Monday at 8 and 10 p.m.)

CHAPTER II — By Noli Simon. Cameri Theatre production. (Cameri, 101 Disengoff, Tuesday and Wednesday)

COLD STORAGE — Produced by the Cameri Theatre. (Cameri, Sunday and Monday)

DRUNKEN ROUND — By Yonof Mundy. Forage 16 and above only. (Habimartof, Monday, Tuesday)

THE FALL — Albert Camus' play translated and directed by Nika Nihal. Produced by Te'atron. (Belt Hoven, 93 Disengoff, tomorrow)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Belt Hoven, tonight)

FROGS — By Motti Beharav. (Little Tzavta, 30 Ibn Gvriol, Sunday at 10.30 p.m.)

HOMEWARD BOUND — The first part of Yehoshua Sobot's projected trilogy "The Days of the House of Kaplan," an Israeli version of Aeschylus' "Orestes." The play is set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a

THE PHANTOM LADY — Play for youth and adults. (Tel Aviv, Nahmani, Monday; Ohel Shem, Wednesday at 7 and 8.15 p.m.)

THE SNOW GOOSE — By Paul Gallico. Produced by the Children and Youth Theatre. For adults and youth. (Tel Aviv, Belt Bahayal, today)

STORIES IN SHIRT LIKES BEST — Play (Givatayim, Shavit, tomorrow at 11 a.m.; Kiryat Chana, Sunday at 4.30 p.m.; Kiryat Rina, Monday at 4 p.m.; Haifa, Auditorium, Tuesday at 8.30 and 11.30 a.m.; Rehovot, Belt Ha'am, Wednesday at 10 a.m.; Yahud, Thursday at 8 p.m.)

HANOCH TEL OREN — Flutist. Bach Marathon. (YMCA, tomorrow)

ARIEL ENSEMBLE — With Olla Yaron, soprano; Alisa Starfield, piano. Works by Beethoven and Bach. (Khan, opposite railway station, Sunday)

ISRAEL BACH SOCIETY — Directed by Eli Paud. With Kaiman Fish, tenor; Jehoshua Eklis, Helmi Goldstein, Jan Jansen, Sarah

Jewish state. Produced by the Habimah Theatre. (Habimah's Large Hall, tomorrow and Wednesday at 7 p.m.; Sunday at 8.30 p.m.)

THE KILLING OF SISTER GEORGE — By Frank Marcou. Presented, in English, by the 204 House Drama Circle. (204 House, 1 Daniel Frisch, Monday at 8.30 p.m.)

L.S. DIONYSOS — The title is a combination of LSD and Dionysia, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Nika Nihal. (Teatron Bayit, 26 Zecharya, Thursday)

METAMORPHOSIS — (Bat Dor Theatre, 30 Ibn Gvriol, Monday and Wednesday at 9 p.m.)

NA'IM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzavta, 30 Ibn Gvriol, tonight at 9; Tuesday and Thursday at 8.30 p.m.)

PAULA — By Brian Frele. About the absorption problems of a kibbutz volunteer. (Tzavta, Sunday at 8.30 p.m.; Tuesday at 4.30 p.m.)

THE PLOUGH AND THE STARS — By Sean O'Casey. (Cameri, tomorrow at 9 p.m.)

REST HOME FOR THE OBESE — (Nahmani, 17 Nahmani, tomorrow at 9 p.m.; Ohel, Thursday at 9 p.m.)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, tomorrow at 7.30 and 10.15 p.m.; Bat Dor Theatre, Tuesday)

SIMPLE STORY — By S. Agnon. Produced by Habimah. (Habimah's Small Hall, tomorrow at 7 and 9.45 p.m.; Sunday, Tuesday, Wednesday, Thursday at 8.30 p.m.; Monday at 6.30 and 8.30 p.m.)

WEDDING EVE — Yehoshua Sobot's sequel to "Homebound Bound." (Habimah's large Hall, tomorrow and Wednesday at 9.30 p.m.; Thursday at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
ISRAEL PHILHARMONIC ORCHESTRA — Zubin Mehta, conductor; Radu Lupu, piano. Works by Fanderecki, Mendelssohn, Beethoven. (Binyamin Ha'otom, tomorrow)

CHAMBER CONCERT — Raphael Sommer, cello; Adi Eklis-Zak, soprano; Yonathan Zak, piano. Works by Pergolesi, Shostakovich, Weill, Franck. (Jerusalem Theatre, Thursday)

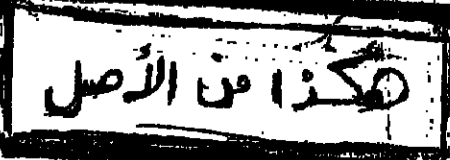
ISRAEL CHAMBER ORCHESTRA — Imri Hadari, conductor; Yigal Tuna, violin. Works by Janacek, Holst, Stravinsky. (Tzavta, 30 Ibn Gvriol, tomorrow at 11 a.m.)

ISRAEL PIANO QUINTET — With Ruth Menze, piano. (Nazareth, Baptist School, Monday; Baptist Village, Tuesday)

NETANYA ORCHESTRA — Shimon Cohen, conductor; Leon Lisav-K, tenor; Nagel Trio, harmonica. Festive concert, for Purim, of Jewish and Israeli music. (Netanya, Belt Hagdudim, Tuesday)

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem. (Mann Auditorium, Sunday and Wednesday)

For last-minute changes in times of performances, or where times are not available, please contact Box Office.



Jerusalem Cinemas

Commencing Saturday, March 10, 1979

ARNON
THE BIG SLEEP
 * ROBERT MITCHUM
 * SARAH MILES
 4, 7, 9

CINEMA 1 ON/O
 in Jerusalem Cinema

In Kiryat Hayovel

Buses 18, 18, 94
 Tel. 418997 • Hall is heated

Fri., March 9 at 8.30
THE YELLOW SUBMARINE
 with: The Beatles

Sat., March 10 at 7, 9.15
THE YELLOW SUBMARINE

Every Sunday —
 Double Feature, One Price
 7.30: **THE HAPPY ALEXANDER**

8.10: **THE GREAT DICTATOR**
 Dir.: Charlie Chaplin

Mon., March 12 at 8.30, 9.15
SOUND OF MUSIC
 with Julie Andrews

Tues., March 13
 7: **The Marx Brothers GO WEST**

9.30: **ROCK CONCERT**
 Wed., March 14 at 7, 9.15
 Last time in Jerusalem
HAROLD AND MAUDE
 Dir.: Hal Ashby

Thur., March 15 at 7, 9.15
LENNY
 with: Dustin Hoffman as Lenny Bruce

Fri., March 16 at 8.30
The Marx Brothers GO WEST

EDEN
SHORT EYES
 * BRUCE DAVIDSON
 * JOSE PEREZ

EDISON
THE DIRTY DOZEN
 * TELY SALVALAS
 4, 6.45, 9.15

HABIRAH
BEACH POLICE
 * LOUIS DE FUNES
 4, 7, 9

KFIB
F.I.S.T.
 * SYLVESTER STALLONE
 (Rocky)
 4, 6.45, 9.15

MITCHELL
FOUL PLAY
 * GOLDIE HAWN
 * CHEVY CHASE
 6.45, 9.15
 Wednesday also at 4

ORGL
DERSU UZALA
 by Akira Kurosawa
 4, 6.45, 9

ORION Tel. 222914
 2nd week
FORCE 10 FROM NAVARONE
 * ROBERT SHAW
 * FRANCO NERO
 4, 6.30, 9

ORNA Tel. 224733
 2nd week
1900
 (Part One and Two)

* ROBERT DE NIRO
 * DOMINIQUE SANDA
 Sat. 8.30, Part One; 9, Part Two
 Weekdays 6-8.30, Part One; 9, Part Two

RON
 8th week
CONVOY
 * KRIS KRISTOFFERSON
 * ALI MCGRAW
 Directed by Sam Peckinpah
 4, 7, 9

SEMADAR
 8th week
IPHIGENIE
 7, 9.15

SMALL AUDITORIUM
BINYENI HA'OOMA

2nd week
 Friday at 2
 Weekdays 7, 9.15

THE SAILOR WHO FELL FROM GRACE WITH THE SEA

* KRIS KRISTOFFERSON
 * SARAH MILES

Tel Aviv Cinemas
 Commencing Saturday, March 10, 1979

ALLENBY
 3th week
 A new comedy thriller!
 Tonight at 10
 Weekdays 4.30, 7.15, 9.30

FOUL PLAY
 * GOLDIE HAWN
 * CHEVY CHASE

BEN YEHUDA
 4th week
 A film by Claudia Weill
GIRL FRIENDS

"A stunning success... often very funny... a compassionate portrait."
 (L.A. Times)
 * MELANIE MAYRON
 Tonight at 10, 12
 Weekdays 4.30, 7.15, 9.30

CHEN
 2nd week
 4.30, 7.15, 9.30
 * PETER O'TOOLE
 * DAVID EDWARDS
 * DONALD PLEASANCE

INEMA ONE
 Tonight 10, 12
 Saturday 7.15, 9.30
 Weekdays 4.30, 7.15, 9.30

LA FOLE
DES GRANDEURS
 * LOUIS DE FUNES

INEMA TWO
 2nd week
Gene Wilder is THE WORLD'S GREATEST LOVER
 4.30, 7, 9.30

DEKEL
 6th week
 Starting Saturday 7, 9.30
MIDNIGHT EXPRESS
 Based on the true story of Billy Hayes
 * BRAD DAVIS
 * JOHN HURT

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 Cinema Presents:
 For all the family
 One week only
 Starting Saturday at 6

THE AMAZING CAPTAIN NEMO

Also at the DRIVE-IN
 Tonight at 10, 12.30
 Saturday and Weekdays at 8, 10

WALTER MATTHAU
GLENDIA JACKSON
ART CARNEY
RICHARD BENJAMIN

"House Calls"

ESTHER Tel. 255610
 10th week
THE SILENT PARTNER

* ELLIOTT GOULD
 * CHRISTOPHER PLUMMER
 * SIBYLLA YOKS
 Saturday 7.15, 9.30
 Weekdays also at 4.30

GAT
 16th week
Dona Flor and Her Two Husbands

Based on the story by Jorge Amado
 * SONIA BRAGA
 * JOSE WILKER
 Adults only
 4.30, 7.15, 9.30

GORDON
L'Aime Ou La Cuisine
 * LOUIS DE FUNES
 4.30, 7.15, 9.30

HOD
 8th week
 Friday, 10 p.m.
 Weekdays, 4.30, 7.15, 9.30

MEAN DOG BLUES

LIMOR
 4.30, 7, 9.30
Violette Noziers
 * ISABELLE HUPPERT

MAXIM
 6th week
 Tonight at 10 only
 4.30, 7.15, 9.30

CRAZY HORSE

RAMAT AVIV HALAHAKA
 * TUVIA RAFIN
 * SAMI HESSET
 Tonight 10, 12
 Weekdays 7.15, 9.30
 Tues. also at 4.30

ROYAL Tel. 55951
LOVERS ON THE SNOW
 Adults only
 Saturday 7.30, 9.30
 Weekdays 10, 12, 4, 7.30, 9.30

STUDIO Tel. 295187
 19th week
THE GOODBYE GIRL
 Live show of the famous night-club.

AMPHITHEATRE
 2nd week
 * ROBERT SHAW
 * FRANCO NERO
 In McAllister's masterpiece

FORCE 10 FROM NAVARONE
 * GOLDIE HAWN
 * CHEVY CHASE
 Saturday 6.45, 9
 Weekly 4, 6.45, 9

MOGRABI Tel. 298831
 10th week
 4.30, 7.30, 9.30
CONVOY
 * KRIS KRISTOFFERSON
 * ALI MCGRAW
 * BURT YOUNG
 * ERNEST BORGNINE

OPHIR
 2nd week
GYPSIES GO TO HEAVEN

A colourful, romantic story, based on a story by Maxim Gorky
 * GREGORY GRIGORIAN
 * SVETLANA TOMA
 Russian musical film
 4.30, 7.15, 9.30

ORLY
 4th week
THE THIRTY NINE STEPS
 * ROBERT POWELL
 4.30, 7.15, 9.30

PARIS
 2nd week
 "An elegantly glittering tale of passion, money and art..."
 (Jack Kroll, Newsweek)
A WOMAN OF PARIS
 Written and directed by Charles Chaplin

TOHELET Tel. 443950
 Israel premiere
 4.30, 7.15, 9.30

HENRIK IBSENS
AN ENEMY OF THE PEOPLE

* STEVE MCQUEEN
 * BIRD ANDERSON

TEL AVIV Tel. 281181
 8th week
 4.30, 7.15, 9.30
EVERY WHICH WAY BUT LOOSE

TEL AVIV MUSEUM
 24th week
THE LACEMAKER
 4.30, 7.15, 9.30

ZAFON
 2nd week
MON PREMIER AMOUR
 4.30, 7.15, 9.30

Halfa Cinemas
 Commencing Saturday, March 10, 1979

AMPHITHEATRE
 2nd week
 * ROBERT SHAW
 * FRANCO NERO
 In McAllister's masterpiece

FORCE 10 FROM NAVARONE
 * GOLDIE HAWN
 * CHEVY CHASE
 Saturday 6.45, 9
 Weekly 4, 6.45, 9

SHAHAF
 8th week
 Tonight 10, 12
 Weekdays 4.30, 7.15, 9.30

"INTERIORS"

KRISTIN GRIFFITH
MARY BETH HURT
RICHARD JORDAN
DIANE KEATON
E.G. MARSHALL
GERALDINE FINE
MAUREN STAPLETON
SAM WATERSTON
 Director of Photography: C. WOODEN
 Executive Producer: BOB FAY
 Produced by: CHARLES W. FAY
 Written and Directed by: WOODY ALLEN

ARMON
 Damned and decorated... valiant and magnificent...
 * GREGORY PECK
MacARTHUR (The Rebel General)
 Due to length, perfs. on Saturday 6.30, 9
 Weekdays 4, 6.30, 9

ATZMON
 3rd week
 * KAY LANE
 * GREG HENRY
 * GEORGE KENNEDY
 in a tough thriller
MEAN DOG BLUES
 4, 6.45, 9

CHEN
 4th week
 The most daring commando raid in war history.
 Based on Alistair MacLean's best seller
WHERE EAGLES DARE
 Due to length, perfs. on Saturday 6, 6.45
 Weekdays 6.30, 9.30

GALOR
 Both films from Friday at 10, 2, 7
BEGUILLED
 * CLINT EASTWOOD
 At 11, 4, 9
GOD WITH US
 * FRANCO NERO

MIRON
 2nd week
 Sex film
LOVE FRENCH STYLE
 Adults only
 From Friday 9 non-stop perfs.

MORIAH
 An excellent production Directed by Werner Herzog, starring
 * BRUNO S.
SPROSZEK
 6.45, 9

ORAH
 3rd week
THE LACEMAKER
 * ISABELLE HUPPERT
 4, 6.45, 9

ORDAN
 * ANNE BANCROFT
 * SHIRLEY MACLAINE
 in the great film
THE TURNING POINT
 in colour
 4, 6.45, 9

ORION
 From Friday 6 non-stop perfs.
 A great war film starring
 * CURT JURGENS
 * FREDRICK STEPHAN
 in
THE DIRTY HEROES

ONLY
 17th week
GREASE
 The most talked about film
 * JOHN TRAVOLTA
 * OLIVIA NEWTON-JOHN
 Please note times:
 Saturday 6.45, 9.15
 Weekdays 4, 6.30, 9

PEER
 4th week
 New comedy thriller
FOUL PLAY
 * GOLDIE HAWN
 * CHEVY CHASE
 Saturday 6.45, 9
 Weekly 4, 6.45, 9

RON
 Sam Peckinpah's great film
CONVOY
 * KRIS KRISTOFFERSON
 * ALI MCGRAW
 4, 6.45, 9

SHAVIT
 18th week
 Hal Ashby's film
COMING HOME
 * JANE FONDA
 * JON VOIGHT
 6.30, 9

Ramat Gan Cinemas
 Commencing Saturday, March 10, 1979

ARMON Tel. 720708
 2nd week
POWER PLAY
 4, 7.15, 9.30

HADAR Tel. 721720
 4th week
DERSU UZALA
 Academy Award winner for foreign film
 "A masterpiece... faultlessly executed"
 4, 7.15, 9.30

LLY
 10th week
COMING HOME
 7.15, 9.30

OASIS Tel. 739882
 2nd week
CRAZY HORSE
 4, 7, 9.30

ORDEA
EVERY WHICH WAY BUT LOOSE
 4.30, 7.15, 9.30

RAMA
GRANDES VACANCES
 * LOUIS DE FUNES
 7.15, 9.30
 Monday, Tuesday, Wednesday at 4.30

RAMAT GAN
THE EYES OF LAURA MARS
 * FAYE DUNAWAY
 7.15, 9.30

Netanya Cinemas
ESTHER ANNIE HALL
 Saturday 6, 7, 9.15
 Weekdays 4.30, 7, 9.15

DERSU UZALA — A masterpiece of the meeting of two men in the wilderness of Siberia. The first is an explorer, the second a Mongolian hunter. The film deals with their adventures and the love and friendship that develops between them. Director Akira Kurosawa presents a magnificent tale of love, morality and human integrity. Superb and magnificent scenery and acting.

THE DIRTY DOZEN — Re-issue of the action-packed film in which a dozen tough American criminals are sent on a mission to liberate Europe.

DONA FLOR AND HER TWO HUSBANDS — Dona Flor is inconsolable with grief when her cheating and utterly charming husband Vadinho dies. She remarries the local pharmacist, but longs for her passionate first husband that she somehow succeeds in bringing him back to life. A warm and saucy Brazilian film.

THE DUCHES AND THE DIRTWATER FOX — Goldie Hawn plays a not-too-successful hooker in a light comedy, directed by Melvin Frank.

EVERY WHICH WAY BUT LOOSE — In this god-forsaken spoof, Clint Eastwood plays a trucker, the best barroom brawler in the Southwest, who falls for an ambitious country western singer. She takes his money and runs, and Eastwood follows accompanied by his best friend, a pet orangutan, and a pair of colourful home-sapient, Orville and Echo.

THE EYES OF LAURA MARS — Laura is a photographer who has a psychic connection with a insane killer. Whenever he is about to commit one of his killings, she sees the scene through his eyes. Recommended for fans of Thrillers. Extra-Sensory Perception and High Fashion.

BY FIRST LOVE (MON PREMIER AMOUR) — Anouk Aimee is lovely, both as woman and actress. Unfortunately in this brittle and boring story of a dying woman and her infatuation with her son she and co-star Richard Berry manage only to make the audience wish she would die a bit earlier and without quite as much embarrassment.

1960 — Bernardo Bertolucci's epic film about personal and class struggle and about Italian socialism and fascism. Burt Lancaster, Donald Sutherland, Sterling Hayden, Robert De Niro and Gerard Depardieu, are superb. Certainly one of the best and most important films of this decade.

THE OTHER SIDE OF MIDNIGHT — Based on Sydney Sheldon's best selling novel and a young woman's obsession with a past lover and her ruthless efforts to win him back. Colourful but rather long and slow; yet, like the book, compulsive nonsense.

THE SAILOR WHO FELL FROM GRACE WITH THE SEA — A kind of inverted fairy tale for adults, with a lot of sex and a child's view of events. The film is weird and silly at times, but the beautiful photography and wild sea-coast the harshly realistic Nietzschean children, and a hot alien-sailor romance, merge slowly together.

SHORT EYES — This strong film is based on the stage play by Miguel Fersa who spent five years in Sing Sing prison and who brings a tremendous feeling of reality to the screen. Killings, fights, racial hatred, the "rules of the game" become all too clear in this transcendently real film. Not for young children.

SILENT PARTNER — Elliott Gould is at his best as Miles Callen, a mild, unimaginative bank teller in Toronto who becomes a "silent partner" to a bank hold-up, and thus undergoes a powerful personality change. The real robber is a sadistic, criminal, played with passionate zeal by Christopher Plummer. Though intellectually fascinating, the film contains one scene of inexcusably excessive violence and gore.

SPROSZEK — Directed by Werner Herzog and starring Bruno S., this is an extraordinary portrait of the life of a man trying to escape his inevitable destiny. Three friends start life in Germany, attempt to find a new life in America and find that their problems and their fates travel with them. An excellent film that demands to be seen.

STRAIGHT TIME — Dustin Hoffman superbly portrays ex-convict Max Deambo who leaves prison and returns to his criminal behaviour. Not only a terrible indictment against the parole system, but a unique and very real portrait of the life of a criminal on the run. A real and frightening film — possibly one of the more important films of the year.

THE TURNING POINT — Sentimental and often embarrassing attempt to capture the human-dimension behind the exotic, overpowering world of professional ballet. Shirley MacLaine and Anne Bancroft co-star as two women suddenly confronting themselves and each other while the younger generation reaches to stardom. Feast of ballet excerpts and good studio-work scenes.

A WOMAN OF PARIS — A re-release of Charlie Chaplin's 1928 story of a young woman who goes to Paris and who must decide between the relatively simple life of marriage and children or the world of being mistress to one of Paris' famous playboys. Though Chaplin himself plays only a walk-on role, the film is clearly full of his unique genius and though over fifty years old is a delight in every way.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Herzliya Cinemas
DAVID Tel. 984021
 2nd week
THE GOODBYE GIRL
 7, 9.15
TIFFERET HERZLIYA
THE DUCHES AND THE DIRT WATER FOX
 * GOLDIE HAWN
 * GEORGE SEGAL
 7.15, 9.15

Migdal Tel. 841899
 3rd week
THE BETSY

Petah Tikva Cinemas
 4th week
THE OTHER SIDE OF MIDNIGHT
 Saturday 6.10, 9.10
 Weekdays 6, 9

Netanya Cinemas
ESTHER ANNIE HALL
 Saturday 6, 7, 9.15
 Weekdays 4.30, 7, 9.15

NEW IN NETANYA RESTAURANT
 Off-Lee (fried chicken)
 Maxi size — mini price
 La Bouillabaisse (wonderful sea food)
 Intimate atmosphere

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 Ask about Meditran's Hebrew, Arabic, English ulpanim.

Richard Berry 10th Anouk Aimee, playing a woman who is an unconscionable time dying, in "Mon Premier Amour."

ANNE HALL — Woody Allen's latest and most personal film about the relationship between an ill-matched couple. Touching, humorous and totally convincing with the usual stock of terrific verbal and visual gags. Stars Woody Allen as comedian Alvy Singer and Diane Keaton as Annie Hall.

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins' novel. The theme of incest joins Robbins' three faithful ones: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality, in spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

COMING HOME — Sally Hyde volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Exceptionally fine film.

CONVOY — Possibly Sam Peckinpah's most mature and sophisticated film to date. Convoy takes a seemingly simple story and creates a folkballad of high quality. Kris Kristofferson plays "Rubber Duck" the truck driver who leads hundreds of truckers on their trek over American mileage.

DEATH ON THE NILE — Beautiful, but innocuous and tragically of a Cypriot tribe are presented in this lovely film directed by Emilio Lavin. A Russian film that has international appeal because of its excellent photography, music and acting. Possibly best described as a tone-poem in film, this is a touching experience that should not be bypassed.

HAROLD AND MAUDE — The strange story of the close friendship, leading to love, between a boy of 20 and an 80-year-old woman. Wonderful acting by Ruth Gordon and Bud Cort as the odd couple, in a film which runs the gamut from black comedy to deeply tender moments with director Hal Ashby handling the subject with great skill and managing to avoid any misgivings.

INTERIORS — Woody Allen has written and directed his first attempt at straight drama in the cinema. Perhaps because we expect better of Allen the movie falls far short of its mark. Diane Keaton, Marybeth Hurt, Geraldine Page and E.G. Marshall star in this attempt at an intimate view of the lives of the members of a family in stress.

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta. It maintains a high level of integrity and provides a too-true real slice of life.

MACARTHUR — Gregory Peck stars as General Douglas MacArthur in a film that follows the famous General from World War II until his forced retirement during the Korean Conflict. Though Peck does an admirable job the film remains superficial and does not do justice to either this momentous period of history or the intricate personality of a famous man.

MIDNIGHT EXPRESS — A young American, caught trying to smuggle hashish out of Turkey, is sentenced to 30 years imprisonment. His experiences with a barbaric system of "justice" and a grotesque prison system form the basis for this shocking and important film. Excellent acting by Brad Davis and John Hurt and others.

BY FIRST LOVE (MON PREMIER AMOUR) — Anouk Aimee is lovely, both as woman and actress. Unfortunately in this brittle and boring story of a dying woman and her infatuation with her son she and co-star Richard Berry manage only to make the audience wish she would die a bit earlier and without quite as much embarrassment.

1960 — Bernardo Bertolucci's epic film about personal and class struggle and about Italian socialism and fascism. Burt Lancaster, Donald Sutherland, Sterling Hayden, Robert De Niro and Gerard Depardieu, are superb. Certainly one of the

Bitter-sweet Gazoz

CURTAINRAISERS/Michal Yudelman

NINE singers and musicians calling themselves Gazoz have launched a new programme called "9:00 at the Circle" on stages all over Tel Aviv and surrounding towns.

Founder and leader of the group is Danny Sanderson, who is also the lyricist and composer of all of the band's songs, some of which have already become hits on the radio. Other singers are Gidi Gov, Mazi Cohen and Moti Dichne. Behind them are three saxophonists, a drummer and a pianist, combining jazz elements with rock and blues. Sanderson and Dichne strum electric guitars and Cohen beats the Conga drum on occasion. Sanderson, who is well known in

the Israeli pop-music world as founder of the late Kaveret rock group a few years ago, believes the time is ripe for the Gazoz kind of rock now, not least because of the breaking up of Kaveret and Tamuz bands.

The Gazoz lyrics are especially cut out for the Israeli crowd: the bitter-sweet humour so typical of Sanderson is ever present in the performance. Consequently, even the "sad" songs are performed with tongue in cheek.

Take the group's theme song, for instance: "9:00 at the Circle on Friday the gang is hanging out on the corner me and Yoel, Moshe Palhel and Eran.



giving the girls the eye and gossiping school is over Yoel signals us to move towards them. At sixteen it's all sort of cherries and whipped cream.

At sixteen, one romance leads to another.

This song, already popular on every Israeli radio station, will probably enter the culture as the anthem of the Dizengoff crowd.

THE SHORT, stocky, red-haired leader of the band is as casual with me as he is on stage. Danny, it seems, has always been musically inclined. At 12 he started taking piano lessons as a result of "informal coercion by my parents." Two years later his teacher gave up on him "when she realized my Beethoven was beginning to sound like 'In Fan Alley'."

Danny then took over his sister's guitar, and a guitar has never left his side since. When he was 10, Sanderson travelled to New York with his family, where his father was the EI representative. Danny studied art in the High School of Music and Art, but gradually he switched to music, and even formed a group on the side. He played at high school dances and appeared on local television.

At 18 he returned to Israel and joined the Nahal Entertainment Group — "a childhood dream come true," he recalls. There he met Gidi Gov, Alon Ollarokh and

Meir Fenigstein. "It was friendship onstage and off it," Sanderson says. As soon as he left the army he formed Kaveret with these three friends and two others.

Kaveret ran for three and a half years. It performed its "Poogy Tales" all over Israel, and represented Israel in the 1978 Eurovision contest in England. In 1976, Kaveret went to the U.S., where it appeared at universities and at the Village Gate Nightclub. "Then we disbanded. Each member had his own plans and they did not include the others," Sanderson says. "And I — I wrote a book."

His book, "Public Snoring," is a collection of humorous short stories "that fall short of reality," according to the author's description. "It's a book which makes one wonder if the book industry is a necessary thing," Sanderson jokes. Asked what he did until Gazoz

was formed, Sanderson thinks awhile.

"I sat around at home a lot, watching TV and cooking spaghetti. Oh, and writing new material." So he already had a new group in mind?

"Yes, I did. So I turned to Gidi, who was between movies, and told him we should put a group together. He agreed. Then we started auditioning people."

They auditioned hundreds of people, some of whom came "with an accordion, or tap shoes, or notes from their mother," elaborates Sanderson. Sanderson and Gov selected the best auditioners, including Mazi Cohen, and then started rehearsals. What did they live on in the meantime? "We read cookbooks for lunch," Sanderson answers in his usual direct way. Sanderson incidentally has been married for about a year to an Israeli of Sephardic-German (tyekke) origin. "That means she eats her humous at exactly a



quarter to 12," he explains earnestly.

WHAT IS THE difference between Gazoz and Kaveret?

"Well, the most prevalent difference is three years. I mean it. I'm three years older, my music has subsided, it's more developed. We don't bounce around as much as we did in Kaveret, but the original principle behind Kaveret still exists — a

combination of electricity and humour. I put more stress on the music part of the show now, and of course the group is much bigger, saxophones and all that."

As for the music itself, Sanderson describes it as having a much wider scope, combining jazz, blues, folk and rock elements. About the other members of the group, Danny comments: "They're all nice Jewish boys, some of them are professional musicians, others brand new, like Mazi — who had never set foot on a professional stage before joining us."

Mazi (Mazal) Cohen was plucked out of 200 candidates for her part in Gazoz. When Mazi was in high school, she received an album of Kaveret's Poogy Tales for her birthday. Now, she is in the same group with Kaveret's teenage idols — Danny Sanderson and Gidi Gov. Apart from appearing in the army entertainment group of Kaveret, but the original principle behind Kaveret still exists — a professional experience.

Still excited after the premiere of Gazoz in Heichal Hatarbut, she said: "I feel wonderful. It's my first time in the music world with really important people."

About being the only woman in the group, Cohen said: "I feel fine with the rest of the boys, not at all separate from them. They're great."

According to Sanderson, Mazi was chosen to "complete something that an all-male group doesn't have." Without going into what an all-male group doesn't have, Mazi certainly adds something. Her voice, described by one of my friends as having the quality of "hot chocolate," is strong and clear, a welcome addition to the voices of Sanderson and Gov.

Mazi's voice and the heavy sound equipment — 1800 watts blaring through eight stereo systems — take Gazoz beyond the Israeli outness so typical of Kaveret. Gazoz is a big rock band — in more ways than one. □

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Haya Hurwitz and Doron Tabori play Pam and Len in Beersheba Theatre's production of Edward Bond's "Saved."

Perverted passions

THE Edward Bond play *Saved*, now at the Beersheba Theatre, is a nightmare of blunted human emotions and violence.

The play opens with Pam and Len entering from the street, finding a couch and immediately getting on with the business of sex.

"What's your name?" the young man asks.

"What's the difference?" answers the girl.

The door opens and an old man peers in, withdraws and closes the door. The young man is disturbed by his appearance, but the girl tells him not to pay attention; it is only her father.

THEATRE Mendel Kohansky

message: even in a society where human feelings are dead and have been replaced by violence, there is still a spark of hope for humanity.

The Beersheba production was directed by Amit Gasit, and the cast of 10 delivered a collective performance which is probably the best I have seen at that theatre.

Haya Hurwitz played Pam, Doron Tabori played Len, and Yussuf Abu-Yarda, an actor I do not recall having seen before, played an appallingly realistic Fred.

Saved is strong meat — it is the only play to have been banned by the censor in Israel, about 10 years ago — and its stark, uncompromising realism is characteristic of some of the writing for the stage in present-day England.

businessman, a self-made man. Born into a poverty-stricken family, he received practically no education, but worked his way up in a coffee business, though he never became the millionaire he aspired to be. His wife, Nettie, is a plain, middle-class housewife; their son Timmy is a nice, sensitive boy who has just come home after war service abroad.

ALL IS sweetness and light in the Cleary household when the play opens. It is Sunday morning, Timmy's first morning at home and the family is having breakfast. Nettie is plying the boy with his favourite food and John is planning a father-and-son afternoon at the ballpark and a family evening at a fancy restaurant.

The first crack in the smooth surface soon appears when Timmy refuses to join his parents in church. Father and son clash, and father reveals himself as a bigoted anti-Semite and a racist. Later, we also learn that John and Nettie have been husband and wife in name only for a long time. He has been brutalizing her and she responded by refusing conjugal relations. The young man reacts by getting drunk, and three days after his joyful return he leaves his parents' home.

Frank Gilroy tells his story deftly, with a good command of stage technique, but he does not have much of a story to tell. Yoram Falk staged the play in the round, which works very well. Zippora Peled playing Nettie, Shmuel Shilo playing John and Ami Weisberg playing Timmy provide creditable performances.

The set, by Anat Messner — a few pieces of furniture and plenty of bottles — is satisfactory, but the costumes, especially the dresses and hats of Zippora Peled, are terrible. □

The Panovs are coming

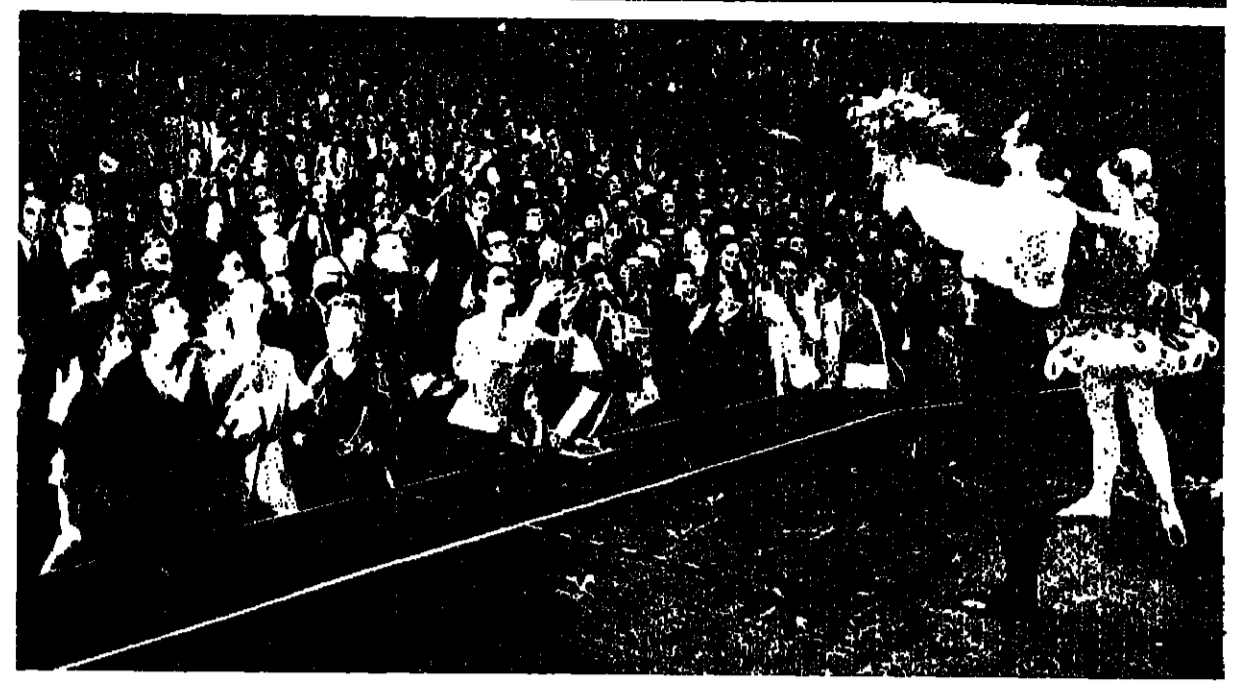
DANCE Dora Sowden

Well, what's wrong with that? The world flocks to see the Kirov and Bolshoi companies when they tour. If Valery Panov has his own style, why is that "awful irony"? This ill-humoured review credits Panov with "virtuoso embellishments," but adds that he has a "conception of male dancing that one may not be able to share." When he makes turns in the air, says the reviewer, "he makes no attempt to conceal the effort they require."

The same review grants Panov "real lyricism" in "Cinderella" and says that Panov gives a "real-ly likeable performance as the Prince."

Let us hope we shall see this "Cinderella" and be able to judge for ourselves. Panov, at 40, is still one of the finest character dancers of our time — in a class by himself, like Nureyev, also 40, and Baryshnikov, who is 80.

COMMITMENTS abroad have kept Spanish virtuoso dancer Miguel Sandoval from staying in



Israel long enough for improvisations to arrange a public performance he hoped to give with Israeli Spanish dancer Dalia Low.

The Israeli public will, however, be able to see something of his manner of performance even before his return next year. A screen version of the duet he created for himself and Dalia Low during his stay here has been made by Rachel Films. Peter Freistadi directed, with Bernard Salsman as cameraman. Arrangements are being made for Miguel Sandoval to tour here next year, when he will probably appear at the Israel Festival with Dalia Low and possibly his own company.

At a farewell party given for him at the home of Mr. and Mrs. Arthur Low, he said that he thought Dalia Low could be the "key" to developing Spanish dance in Israel on a firm basis. □

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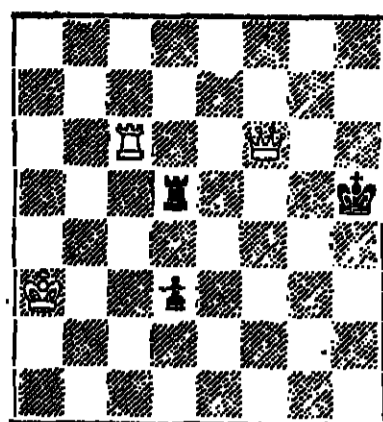
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CHESS
Elihu Shahaf



Problem No. 884
H. HULTBERG, H. FROBERG, Sweden
3rd prize, Problemblad, 1978

Ks: Qf; Rf; (2)
Kb; Rb; Pd; (3)

White mates in five (5c)
SOLUTIONS. Problem No. 2003
(Haring): 1.Nd: f7 R4:; 1.B: e7 R3;
1.Ng7!

NONE SO BLIND
"THERE IS NONE so blind as they that won't see," wrote Jonathan Swift in "Polite Conversation". In the following game, a blind player (white) demonstrated greater insight into the game than his sighted partner. The game was played at Belgrade's Progress Chess Club, which celebrated its 40th anniversary by organizing an international tournament. It was won by the young Yugoslavian master S. Marjanovic, with veteran Hungarian grandmaster Laszlo Szabo the runner-up.

M. DJURANOVIC D. RAJKOVIC
1.e4 e5 2.Nf3 h5 3.Nc3 Nf6 4.g3 Bb7 5.Bg2
6.0-0 Bg7 7.d4 Nc4 8.Nd4 Bc5 9-0
10.Qb3 e6 11.d5 de 12.Bg3 Qc7 13.Qc3 Qb7
14.Ra1 Bb2 15.Bh6 Re8 16.Rd3 Bb1
17.Rd1 Be2 18.Qd4 Qc6 19.Ne5 Rg8 20.Kg3
21.Rd5 Re 22.Re3 Qe2 23.Ng4 Nf7 24.Qc7
Rd8 25.e4 e5 26.f4 Qc7 27.Nd5 Qd8 28.Rd4
Kf7 29.Nd5 g5 30.Nb6 Kg6 31.Nd7 Rcd
32.Qc7 Rcd 33.Qc7 Qd8 34.Qd6 Qd8 35.Ne5
Kb6 36.N7 Kc7 37.Rd7. Black resigns.

RUMANIA VS. BULGARIA
THE TRADITIONAL match between the women's chess teams of Rumania and

Bulgaria was held this year at the Rumanian mountain resort of Sinaia, remembered here as the venue where Israel was runner-up of the Chess Olympic for students in 1966 with an unbeaten record. The only perfectly clean slate Israel has had at such an event. As for the present match, it was won by the hosts (27½-20½). Marina Pogorelovich, one of Rumania's most talented young players, scored the best individual result with 3 points out of 6 games. The following game is a fine example of her prowess.

M. POGORELOVIC Z. ZVETKOVA
1.e4 e5 2.Nf3 g5 3.Bc4 Bg7 4.0-0 Nc6 5.03
Nf6 (Black should have played d6 to prevent 6-0) 6.g3 Ng5 7.d4 ed 8.ed ed 9.f4 f5
10.Ng4 ed 11.d5 Ne5 12.ed Ne4 13.ed Ed7
(13...Kf2 14.fg3 Rg8 15.Qd4 Ne5 16.f4)
14.Qg3 Ke7 15.Qe4 Ne6 16.fg3 Rg8 17.f4 Qb6
18.Bes Qe2 19.f4 Qa1 20.R7 Ke7 21.ed Bc5
22.Rc7. Black resigns.

An interesting endgame occurred in the contest on the top boards: White (ZLATANOVA) - Ks; N2; Pd; e3, f2, g3, h2 (7). Black (POLICHERONIADE) - Ks; N4; Pd; f5, g6, h7 (7). Black to play.

41...g6! 42.f4 (42.Kb4 h5 43.Ka5 Ne4)
42...g7 43.f4 Kd6 44.Kd6 Ne4 45.Nf3 h5
46.Ne5 Nd7 47.Nf7 h6 48.Nh7! Ke6 49.h5
Ne4 50.Nf6! (50.g6 hg 51.Ng4! hg 52.hg,
would have left White with drawing chances)
50...Kf6 51.g6 hg 52.hg Kf6 53.Ka5 Kf6

04.Ka5 Ne4 53.Ka5 Ke6 54.Kb4 Kd4. White resigns.
THREE YEAR WAIT
USSR champion Vitaly Tseshkovsky had a disastrous start, losing two games in play for two vacancies in the International match but then won a place with 5½ points. The other place was won by Genadi Kusmin, with the same number of points, and Oleg Romanishin, the third man in the triangular match, lost out with 4 points and will have to wait three years for another bid at the world championship.

V. TESHKOVSKY O. ROMANISHIN
1.e4 e5 2.Nf3 Ne4 3.Bb5 a4 4.Ba4 Nf6 5.0-0
6.f4 Bc5 7.Bb3 d6 8.a3 d7 9.d4 Bg5
10.d5 Nd1 11.Bc1 Qc8 12.a4 ed 13.Bg5 h6
14.Bb3 Bb5 15.d6 Rd4 16.ab 17.Qd3 Qd5
18.Bd5 Qd6 19.ed Nf6 20.Ra5 Ne4 21.Ra5
Ra5 22.Bb5 e4 23.Nf3 Ra1 24.Kf1 Bf6
25.Ne4 Ra2 26.Nd4 Bg6 27.h5 h6 28.Kg1
Nf6 29.Rb1 Bg7 30.Ne2 N2 21.Kf2 e3
22.N4: e3 Bc5 33.Kb5 Bc2 34.Rc1 Rb2 35.Rf1
Kf3 36.f4 Ke7 37.Kd4 Rf7 (after 37...Bf6
38.ed do 39.Kc5 Rd2, White could hardly
materialize the possibilities of his passed
pawn. For instance: 40.Rc1 Kd6 41.Bb3
Bd7), 38.Kc5 Bc2 39.Rc2 Re1 40.Bc5 Ra5.
41.Kd4. Black resigns.

CAPTIVE QUEEN
White - Ks; B1; Pd; e3, g5, h4 (6).
Black - Ks; Rb; Pd; f7, g7, h7 (11).
1.g7 f2 2.Bc7 f1 3.Bc6 Qd1 4.g4 Qd6
5.d4 and the Black Queen is doomed.
(Study by A.P. Gulayev, 1960)

HAND OF AN OLD MASTER
White - Ks; R4; Ne4; Pd; h5, h6, e4,
f2 (8). Black - Kc7; Q7; Pd; f7, g7, h7,
f6 (8). White to play and win.
1.Rb4! Qc8 2.Rb1 Qc5 3.Rb1 Nc4 4.Rb4
Qc8 5.Rb5 Qc7 6.Rb4 and wins. (A.
Trollsky, Deutsche Schachzeitung, 1910).

BRILLIANT TOUCH
1. White - Ks; Qc3; R3; R1; Bb5; Bb6;
Nc4; Nd4; Pd; e3, e4, f2, g3, h2 (21).
Black - Ks; Qc7; R4; Rb; Bb; Bb; Bc7;

Ne6; Pd; e3, e4, f7, g7, h7 (18).
1.Nf3! of 2.Nd5 Qb7 3.e4 Bb4 4.Rc1 Bg5
5.Nf1 g7 6.Rf2x (source unknown).
II. White - Ks; Qc3; R3; R1; Bb5; Bb6;
Nc4; Nd4; Pd; e3, e4, f2, g3, h2 (8).
1.Rb1! Kf5 2.Qg4 Kf6 3.Qe4 Kf7 4.f4! R4
5.Rc5 Qe6 6.Qe5 Rf6 7.h4 Kf6 8.Qe4 Rf6
9.Qe5, and White won. (Peters-Ervin,
Lone Pine, 1978).

COUP DE GRACE
White - Ks; Qc3; R4; Ng; Ng; Pd; b2,
e3, f2, g2, h2 (11). Black - Ks; Qc7;
Rd5; Nc6; Nf6; Pd; f7, g7, h7 (11).
Black just played 1...Tds with the aim
of exchanging rooks, but he must have
been far from happy after 2.Qa1! which
left him no alternative but to resign. (Parma-Forintos, Maribor, 1977).

CAPTIVE QUEEN
White - Ks; B1; Pd; e3, g5, h4 (6).
Black - Ks; Rb; Pd; f7, g7, h7 (11).
1.g7 f2 2.Bc7 f1 3.Bc6 Qd1 4.g4 Qd6
5.d4 and the Black Queen is doomed.
(Study by A.P. Gulayev, 1960)

HAND OF AN OLD MASTER
White - Ks; R4; Ne4; Pd; h5, h6, e4,
f2 (8). Black - Kc7; Q7; Pd; f7, g7, h7,
f6 (8). White to play and win.
1.Rb4! Qc8 2.Rb1 Qc5 3.Rb1 Nc4 4.Rb4
Qc8 5.Rb5 Qc7 6.Rb4 and wins. (A.
Trollsky, Deutsche Schachzeitung, 1910).

TUCKED AWAY in Jerusalem's Rehov Yirmiyahu, at the back of a Romema garden on the other side of this newspaper's fence, is a small haven for factory managers, service-station owners, government officials and senior army officers. Despite its proximity in an area woefully lacking in places to eat, we ourselves long since gave up going there for lunch (it is not open for dinner), because we had found the proprietor offensive and his prices even more so.

A recent visit, however, showed a vast improvement in both areas. The proprietor seems to have mellowed over the years, and while his prices have not gone down, those of other eating places seem to be catching up with them. Located in a large vaulted room, the restaurant is, as it always was, spotlessly clean. A very amiable young lady brought us a selection of pickles, hot Yemante *hilde* and a mild tomato relish.

WE BEGAN our meal with a selection of stuffed dishes, a pear, an artichoke heart and about 10 cm. of stuffed intestine. The last was, naturally, not the Eastern European variation that is made with flour, fat and onions, but a Middle Eastern dish including rice, meat and a pleasant assortment of spices.

The pear, which came with a sauce that was delicately sour with just the faintest touch of sweetness, was also very interesting. My companion was particularly intrigued by the fact that a large cavity had been stuffed from a relatively small opening.

The lamb chops that were my

main course were tasty. Curiously, two of the three chops were quite tender, the third member of the trio chewy and tough.

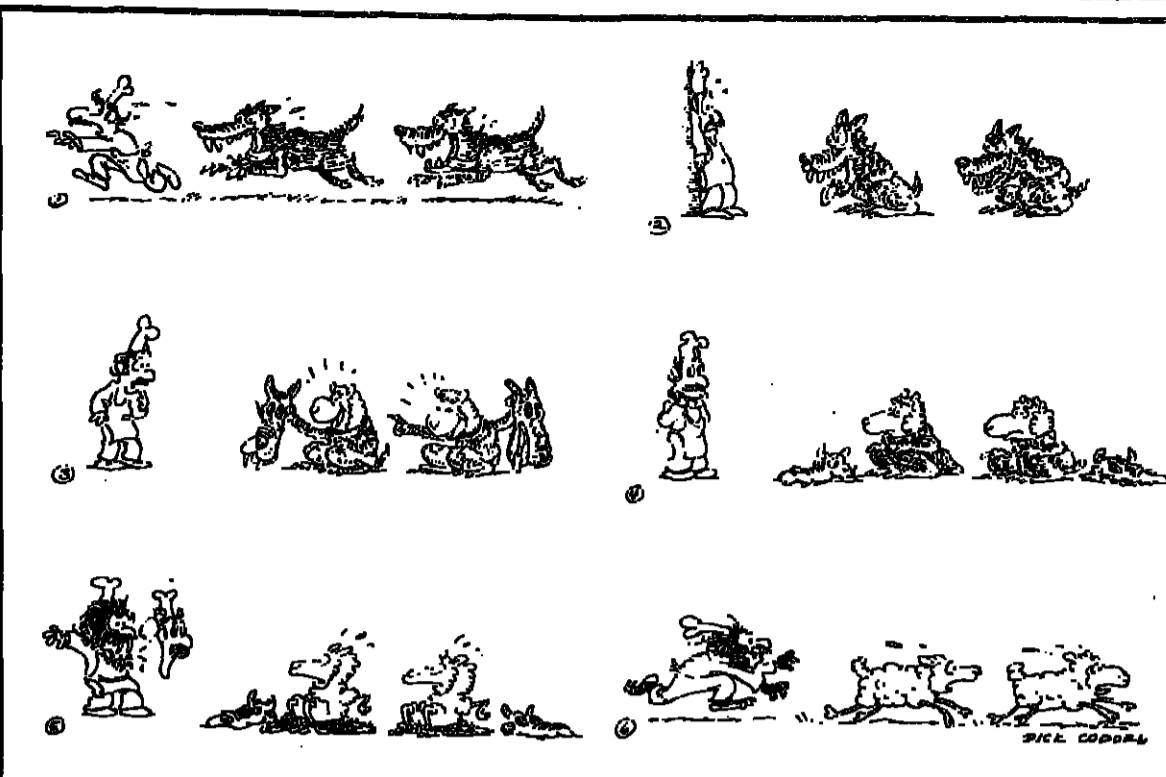
My companion's roast lamb was, of course, not roast lamb at all, but rather braised lamb. It is almost universal in this country to misname the stewed dish as a roast and, except for the occasional stranger who is misled, this is all to the good. After all, to prepare roast lamb successfully, one needs a degree of tenderness which is difficult, if not impossible, to achieve here. In this particular dish, the combination of

Roast it isn't
MATTERS OF TASTE
Haim Shapiro

spices produced a slight curry flavour, without obliterating the taste of the lamb. Both dishes were accompanied by "festive rice," yellow, short-grained rice cooked to an agreeable chewy consistency. We

felt we could do without the dessert, a choice between tinned pineapple and *parus* bavarian cream, and ended our meal with very good Turkish coffee.

The bill for two, including soft drinks, came to IL410. THE "ROAST LAMB" reminded me of a dish that I, too, prepared recently, despite the exorbitant price of lamb. If one is going to pay outrageous prices, I feel, it should at least be for a product which provides an interesting challenge. The recipe is a little more



economical by virtue of the fact that the meat is cooked with artichokes and fresh *ful*, the green beans that are known as *favas* in French or *fava* in Italian. A shoulder of lamb, weighing a little over a kilo and a half, proved adequate for about eight people.

Have the butcher chop the lamb, including the bone, into fairly small pieces. Brown the meat, together with three or four cloves of garlic, in a large, heavy pot with just enough oil to lubricate it.

While the meat is browning — and it will take some time for it to be really well browned on all sides — clean about a kilo of fresh *ful*, removing the tips and fibrous strings. If the *ful* is really fresh, you can use the green unblemished pods too.

Throw the beans into the pot and add a few sprigs of fresh rosemary and a cup or two of dry white wine. Cover and leave to simmer. Meanwhile, prepare the artichokes by cutting off the top half, trimming away the tough outer leaves and scooping out the choke. The first two jobs require a good sharp knife, the last a heavy metal spoon. Cut the artichoke hearts in half and put them into the pot, adding more wine if necessary. Season with a good teaspoonful of salt and freshly-ground pepper to taste. Keep simmering for about 45 minutes after adding the artichokes. The dish can easily be made in advance and reheated. For those who find lamb too dear, even for special occasions, I would suggest using the dark meat of turkey and adding a good pinch of allspice and ginger for flavouring. □

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Louisa May's classic

MEDIA WEEK

Nechamah Golomb

THIS WEEK will have Purim treats ranging from Carousel for Purim (TV, Monday, 17.30) to a special edition of Behind the Headlines (TV, Tuesday, 23.00). The festivities get under way on Monday with the reading of the Scroll of Esther (TV, 20.00) in a live broadcast from the Kfar Batya Youth Village. The pupils will read according to the traditions of different communities.

Later that evening there will be a special Nine Squared programme introduced by Meir Shalev (TV, 21.30). There will be two teams — one consisting of MKs David Glass, Ronny Milo, Chalka Grossman, Yossel Sarid, Akiva Nof, Ehud Olmert, Shulamit Aloni, Meir Pa'ul and

Yigael Cohen-Orgad, the other of regular guests. Tuvia Tsafir will also take part.

Tsafir appears to be in for a busy week: On Tuesday evening (TV, 20.00) he will play host to That's My Secret, also in a special Purim programme.

Big Screen, Little Screen (TV, Tuesday, 22.10) will present excerpts from famous comedies, such as *The Odd Couple*, *Duck Soup*, *Blazing Saddles* and *What Do You Say to a Naked Lady?* On Sunday evening (TV, 22.00), we have an Armchair Theatre play, *Competition*, by Douglas Livingston. A 12-year-old boy, Ray, is to take part in a poetry competition and his father and his friends are to accompany him. The play examines the relationship between father and son.

The Saturday-night thriller (TV, 22.10) is entitled *Kiss Me, Kill Me*. Stella Stafford, an investigator in the district attorney's office is working on a murder case. The victim had once come to see her, complaining of threats. Stella feels that she knows who is guilty, but how can she prove it?

Louisa May Alcott's classic novel *Little Women* will be screened in four episodes starting on Friday (TV, 15.00). The story tells of the four teenage March sisters and their adventures during the American Civil War.

Family Magazine (TV, Tuesday, 19.00) in the framework of



William Shatner and Susan Dey in "Little Women" (TV, Friday, 15.00)

the Arabic-Language broadcasts this week be devoted to the Samaritan community. Batya Tsedaka, a Holon school principal, talks about the Samaritans, their lifestyle and social problems, particularly in relation to their Jewish neighbours.

The Key of the Door is the title of Wednesday's instalment of *Upstairs Downstairs* (TV, 20.00). Elizabeth, involved with a group of odd intellectuals with reactionary and socialist tendencies, invites them to the house for tea during her parents' absence. When her parents return unexpectedly, Elizabeth finds her loyalties divided between her family and her friends.

Lo Scicco Bianco (TV, Wednesday, 22.00) is Federico Fellini's film about a young provincial couple who spend their honeymoon in Rome. It stars Leopoldo Trieste, Carla Del Poggio and Alberto Sordi.

This week's English Language Drama (Radio, 1st Programme, Friday, 28.00) is Frank Harvey's *The Day After the Fair*, a love story with a tragic ending. A country girl falls in love with a lawyer, but does not reveal to him that she can neither read nor write.

Last Monday, the English service of the Israel Broadcasting Authority started a series of eight weekly talks by Dr. Gabriel Sivan on Hebrew Influence in Everyday English (Radio, 4th and 5th Programmes, 14.00). □

An unusual squeeze from a kibitzer

BRIDGE George Levinrew

SOME SQUEEZES are among the wonder plays of bridge. An unusual squeeze from the recent Tel Aviv championship, missed by the declarer, was observed by Alexander Wagner while kibitzing and is presented here — as it might have been made.

NORTH (D)			
♠ 8 4			
♥ 6 4 2			
♦ 10 8 7 6			
♣ K J 10 4			
WEST			
♠ 10 9 8 7			
♥ K 8 5			
♦ 10 9 8 7			
♣ A Q 9 8			
EAST			
♠ Q J 10			
♥ A 10 8 7			
♦ K 8 5			
♣ 8 5 3			
SOUTH			
♠ A K 8 7 3			
♥ A J 3			
♦ Q 10 9			
♣ 7 2			

The bidding:			
NORTH	EAST	SOUTH	WEST
Pass	Pass	1 ♠	Double
2♣	Pass	2 ♠	Pass
3♣	Pass	3 NT	Pass
4NT	All Pass		

The bidding was one of those perpetual motions that just could not stop short of game. As the club six was led, the declarer counted only 22 high card points, and perhaps he could win four spade tricks, one heart two diamonds, and two clubs. But winning these tricks was hardly automatic.

Declarer won the first trick with the club 10. His choice now was between diamonds and spades, and since he was uncertain whether to finesse the diamond 10 or the queen, and since four spade tricks could be in the offing, a spade was led to the king. Another club was led. West played the nine which was covered by the jack.

This was a mistake by West for the club ace and a heart continuation would have given declarer trouble, probably resulting in setting the contract. Now declarer won a top spade and established his long spade by giving up a spade trick to the defence.

The heart 10 was led by East and allowed to hold the trick. The heart seven was played and won by the ace on which East played the king to avoid being end-played. A spade was won leaving this end position, with declarer having won six tricks.

NORTH			
♠ 8 4			
♥ 6 4 2			
♦ 10 8 7 6			
♣ K J 10 4			
WEST			
♠ 10 9 8 7			
♥ K 8 5			
♦ 10 9 8 7			
♣ A Q 9 8			
EAST			
♠ Q J 10			
♥ A 10 8 7			
♦ K 8 5			
♣ 8 5 3			
SOUTH			
♠ A K 8 7 3			
♥ A J 3			
♦ Q 10 9			
♣ 7 2			

Now the play of the spade 9 squeezed both opponents. If West discards a heart, declarer can win the diamond ace, give up a diamond to the king and subsequently make another club trick. If West discards a diamond, declarer can run the diamond suit. So the club queen was discarded. East could not save the situation. If he discards his club, the play of a heart by declarer will give him two diamond tricks in the end play; if East discards a diamond, declarer's play of the diamond queen gives him winning tricks in diamonds; if East discards a heart the defence wins only the heart queen and the club ace.



this week at the israel museum jerusalem

SPECIAL EVENT: FILM
"MONTAIGNE 19" (France 1957). Dir.: Jacques Becker. With Gerard Philipo, Lili Palmer, Anouk Alime, Lab Padova. Film on the life of Jewish artist Modigliani.

FOR CHILDREN AND YOUTH
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THE KADISHMAN CONNECTION. Stephanie Rachum (In English)

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ART GUIDE

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In Haifa and Beer-Sheva films which won Prizes for the Short Israeli Film, 1978, will also be screened (Jonathan Aroch, Tova Benman, Amos Gutman, Gideon Ganani, Shimon Dotan & Yehud Levanon) and "Old Men" by Moshe Gefertel.

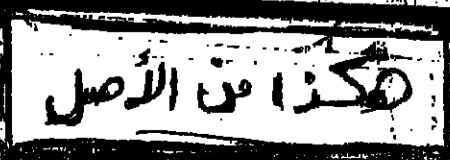
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Municipal Youth Orchestra, Beer-Sheva
Conducted by Nisim Alshelch

JERUSALEM Saturday, March 17th, 1979 8.30 p.m. Israel Museum — Debut Recital Liora Ziv-Li (piano) Saturday, March 24th, 1979 7.30 p.m. Israel Museum — "Pluriers" Young Composers; Young Israeli Cinema; I.D.F. Quartet (Beethoven; Shalit)	HAIFA Thursday, March 29th, 1979 "Young Artists' Day" In cooperation with Haifa's Municipality — Cultural Department/Art Division and Haifa Symphony Orchestra 4.00 p.m. Auditorium's Plaza — Municipal Youth Orchestra 4.30 p.m. Auditorium's Foyer — Opening of an Exhibition of Young Artists, Haifa's Cinematheque — "Young Israeli Cinema" continuous screening 4.45 p.m. Auditorium — Piccolo Ballet, Haifa 8.00 p.m. Auditorium — "Old Men" 8.30 p.m. Auditorium — Chamber Music; I.D.F. String Quartet (Schubert)	BEER-SHEVA Wednesday, March 28th, 1979 "Young Artists' Day" In cooperation with Beer-Sheva Municipality — Art Department and The Beer-Sheva Orchestra 5.00 p.m. Conservatory's Plaza — Municipal Youth Orchestra 5.30 p.m. Public Library Foyer — Opening of an Exhibition of Young Artists 5.45 p.m. Public Library — Young Israeli Cinema, continuous screening Conservatory Auditorium — Young Composers 6.30 p.m. Debut Recital: Liora Ziv-Li (piano) 7.15 p.m. I.D.F. Quartet (Beethoven; Shalit) 8.30 p.m. Young artists with the Beer-Sheva Orchestra	TEL AVIV Saturday, March 17th, 1979 7.30 p.m. Tel Aviv Museum — "Pluriers" Young Composers; Young Israeli Cinema; Chamber Orchestra of the Rubin Academy, Tel Aviv University; Opening of an Exhibition of Young Artists Tuesday, March 20th, 1979 8.30 p.m. Tel Aviv Museum — Chamber Music Evening with the I.D.F. String Quartets Saturday, March 24th, 1979 8.30 p.m. Tel Aviv Museum — Debut Recital: Liora Ziv-Li (piano)
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TICKETS:
In Jerusalem: at the Israel Museum. In Tel Aviv: at the Museum; and at the Menn Auditorium, Union (only for the Philharmonic Orchestra).
In Haifa: Combined Tickets for all events at IL 40 (IL 25 for youth) at Haifa; Ngva, Garber and Orchestra's Offices.
In Beer-Sheva: Combined Tickets for all events at IL 35 (IL 25 for youth) at the Conservatory.

"YOUNG ARTISTS' WEEK" IS HELD IN COOPERATION WITH THE ISRAEL DISCOUNT BANK
THE JERUSALEM POST MAGAZINE
FRIDAY, MARCH 9, 1979



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לידות
פריסת

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TRUTH IN ADVERTISING

IF YOU'RE one of those people who care to be assaulted with world disasters at 7 a.m., you probably flick your radio dial to Galei Zahal.

Ah, that soft, bantering, intimate voice coaxing you out of bed, sympathizing with the agony of getting up on a cold morning or after a heavy party, spoonfeeding the news to you drop by drop, showing you the lighter side of the headlines.

When Alex Ansky went on vacation to the Philippines last month, hundreds of letters arrived at Galei Zahal studios, complaining that the day couldn't start without him.

Alex himself also receives hundreds of letters a week at home; people write — or call — to say what they like and don't like in his programme "Seven O Seven." They tell him when he is especially funny or when they think he has said something disgusting.

How do you measure a radio programme's success? The criteria include the management's opinion, letters and calls from listeners, door-to-door inquiries and the broadcaster's own feeling about his work.

"It's almost impossible to assess scientifically," Alex explains. "You switch on the microphone and start talking. The audience is out there. You can't see it. But maybe the audience isn't there. I received two letters from women who said they wanted to meet me. Maybe they are there, listening, and no one else is tuned in? Soon the bluff will be discovered and that will be the end of my programme..."

That is why letters from listeners are so important to Alex. His desk, in his closed-in balcony-cum-study overlooking the open sea, is full of them. "And I answer every one. It takes time, but I do it. Where would I be without them? I wouldn't know where I stand, if what I said was witty or tasteless," he explains.

ALEX'S BROWN eyes, under lots of brown hair, are solemn, his expression unexpectedly grave. In brown slacks and a mustard-coloured shirt, he could be anything from 30 to 40.

His rooftop flat on Rehov Hayarkon is carefully and simply furnished in shades of brown: brown carpet, brown modular furniture, brown bedspread on the double bed. In the kitchen where he prepares coffee for me and tea for himself — he doesn't touch coffee since his trip to the Far East — there is a rough-hewn wooden table and matching wooden chair.

"I used to drink two litres of coffee a day. See that flask? I used to take it to work with me and finish it in less than an hour. I was always tired. Slept all day and was still tired. It was like a disease. In the Philippines I went to a faith-healer who touched my finger joints and asked me what I ate. I told him everything, but didn't mention the coffee. He said: there's something wrong with your diet, something else. Finally I told him about the coffee. Stop drinking coffee, he said. I stopped, and since then I'm not tired any more."

Alex went to the Far East on vacation. "It wasn't cheap, but I had to go. I hoped to find something, rediscover myself. There's something in the Far East that's attractive to many Israelis. Maybe a cure for addiction. And I'm referring to addictions much worse than drugs — addiction is a four-letter word, isn't it? The rat race, for instance. Politics. More

The importance of being Alex

The Post's MICHAL YUDELMAN talks to early morning radio host Alex Ansky about his recent search in the Far East—for himself.



Lester Jay Millman

money. Some people are addicted to their parents, and their parents never let go. I had hoped to find something in the Philippines, but a month is so short a time. I've come back to such a tension-ridden world. Nothing has changed."

I ask him who is to blame for our addictions. Our conditioning? The media? Alex thinks it over. "No, no. No one's to blame. There are simply chances, and we choose our chances out of the vast choice around us. There are so many things to be and do, yet people get stuck doing the same thing for their whole life."

SO FAR, Alex seems to have avoided this trap. After working for an oil company in Elia, he became an actor, studied radio and television in New York, managed the Tzavta coffee house for 3 years, wrote a book, and is now broadcaster of one of the most popular radio programmes in Israel.

Why didn't he get into television after studying in New York? "I knew I didn't want to work in

television here. Everyone there eats his father for breakfast and his son for lunch. So I got this job managing Tzavta — producing, selling tickets, advertising. We took "Kaveret" for its first show. No one else would. Hanoch Levin directed his first theatre show in Tzavta."

And how did he get from Tzavta to Galei Zahal?

"It happens that you walk at night with a gun and shoot, and accidentally hit a bird. I happened to be in the right place at the right time. Galei Zahal had a problem: how to attract listeners from the 7 a.m. news bulletin aired on the second programme."

"The news bulletin hits you at seven in the morning with all this pompous, blown-up language and grim tone. Makes you feel that if you don't listen to it, you'll be an idiot for the rest of the day. But you get up in the morning, in your underpants and with yellow stuff in your eyes — who can understand all the world disasters at that hour? Something terrible is happening in Iran. What can you, in your home, do about it? News is

only what's happening to someone else. It's not really important."

"What do people want in the morning? You want to be told 'good morning,' in a nice way, and to hear a song. Not a song related to the news. That's annoying and idiotic. A song. Esther Ofarim, for instance."

"It got many people mad, the way I tell the news. Some people think that the radio is the mouthpiece of God Almighty. How can he talk about news like that? They complained. Instead of talking about terrible crises in the world, I see this story about a man who is 108 years old! Can you imagine! Or the birth of quintuplets — each one weighs as much as a young chicken! Just think of their mother: How will she feed them? Where will she buy so many diapers? What will she do if they all cry at once, if they all shit at once? Those are my headlines."

He continues. "Another time, all the morning papers came out with the wrong date. One paper had the 8th printed on it, another the 7th, and a third the 4th of the same month. That made my day:

I said in my programme: What happened to the editors? Did they drink too much last night?"

What else makes people angry? "One morning was bitterly cold. I said over the radio: don't get up this morning. It's terrible outside. Stay in bed, take the day off. Your boss is doing the same thing, so no one will even notice that you didn't come to work. Some people were outraged: Who the hell does he think he is, deciding on a holiday for the whole country?"

But after a few months Alex found that his attitude was becoming more acceptable, and today people take his banter for granted.

Alex's programme is all ad-libbed, spontaneous talk. Only the songs are planned in advance (not by himself, but by the night editor). For a programme like that you have to be aware of prevalent moods, feelings and attitudes, Alex tells me.

"I have to keep in touch with my listeners. I have to sense what is on the public's mind. What do people want to hear about? That's why it's so difficult to know sometimes whether or not I've said something idiotic."

One way of getting instant feedback is by watching the technician. He is the live audience. If the night technician who is at the end of his shift broods over the morning papers, Alex knows something is wrong. "It means I'm not in top form, what I say doesn't grab him. But if he lifts his sleepy eyes and smiles at me, I know I'm alright," says Alex.

As part of staying on top of things, Alex seems to have a clear opinion about anything I can toss at him.

In his lifetime he's run the gamut of political beliefs and returned to himself, to the individual, as the only criterion for anything.

I admire a picture of a beautiful woman in Alex's living room. "That's a Filipino First Lady Imelda Marcos. She gave me the picture as a gift. My head is still full of the Philippines. I met women there more liberated and independent than any Western woman. No one would try to pull the macho line on them."

That brings us to Israeli women. Alex believes discrimination against women is a political problem and should be solved politically.

"First and foremost the abortion matter. It's a crime, the way things are here. Don't ask: How can it happen in our progressive country? We are not progressive. Go to a rabbinical court and you'll see things you could only find in the dark Catholic villages in Italy. All this talk about abortion as murder is the worst kind of hypocrisy."

"If all the wives of MKs refused to go to bed with their husbands until the abortion law was passed, that might help. Unequal pay for equal work, that's another crime. Not at all in keeping with a country of culture, of theatre performances."

About men, Alex has clear views as well: "I think the men here are morons. A liberated woman is better for her man; better for her children; most of all, better for herself. I don't know why the men can't see that."

What will Alex choose to do next? At the moment he seems taken up with his present role. It occupies him all day, every day. It keeps his antennae out and his sensibilities honed to a fine edge. Most important, it keeps him in touch with as many people as listen to him and, fortunately, it keeps us in touch with him. □

מקדון מן האל

Founding father...

YISSU HARIM SHALOM
 edited by Abraham Barura. Jerusalem, Rubin Mass. 158 pp. No price listed.

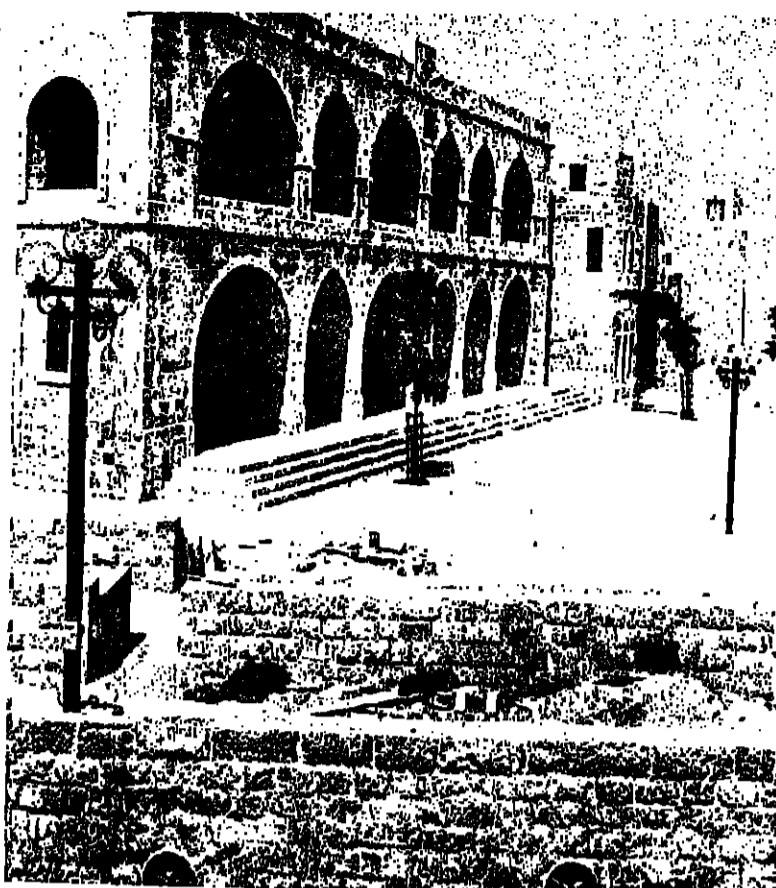
Moshe Kohn

"IT'S GOOD to live here. The main thing is to have the two 'G's': *Geundheit* (health) and *Geld* (money)." So wrote Rivka Sila Bergmann from Jerusalem to her father, Mendel Rosenbaum, her mother, brothers and sisters in Zell, Bavaria, in August, 1835, about half a year after she, her husband, Rabbi Eliezer Bergmann, his mother, and their five young children arrived here to settle.

This passage appears in one of a collection of letters written, in Hebrew, by Eliezer and Rivka Bergmann to her family, and one from Mendel Rosenbaum to them. These, together with the fourth volume of Eliezer's unpublished diary, were found in an attic in the house of a descendant of Rosenbaum's in Würzburg in 1925. The letters are published in the book under review, whose editor is one of the many hundreds — "perhaps even thousands," he writes — of Israeli descendants of Eliezer and Rivka Bergmann. (The surname Barura is a Hebrewization of the German "Bergmann," which means "mountain man.") Eliezer had 13 children by his

two wives — he married Elisheva Ascher after Rivka died in 1844. What is remarkable about the number of Bergmann descendants is the fact that only two of these children, both borne by Rivka, lived long enough to have any offspring. From Yehuda, who died at 48, are descended the present-day Bergmanns, Baruraa, Min-Hahars (also Hebrew for "mountain man") and many others, including the Mintzbergs and Schlesingers. The other one, Binyamin, lived just long enough (he died at 18) to marry Miriam, a daughter of Rabbi Abdallah of Baghdad, and have a daughter by her, Rivka Sila Bechora, who became the matriarch of many Sephardi descendants bearing such distinguished names as Yehuda, Yehzekel, Hazan and Sasson, among others.

This is the second edition of the book under review. The letters it contains and the additional information provided by the author, on the basis of additional letters and documents found since the first edition appeared 10 years ago, tell the fascinating and often tragic story of Eliezer and Rivka Bergmann, their allya, and their life in Jerusalem. Among other things, we read of Eliezer's energetic activities, including trips abroad, to try and spur allya from Germany, to build "constructive" enterprises here for the absorption of that allya and to raise money for the latter. His main achievement, perhaps, was the founding of the Kollei Hod (the latter word is the Hebrew acronym of "Holland Ve-Deutschland," i.e., Holland and Germany), a Landmannschaft of Western European Jews living in Jerusalem, over the bitter opposi-



tion of the established communal organizations in the Holy City. Kollei Hod went on to build the Batel Mahase quarter in the Old City — also known to oldtimers as "the Rothschild Houses" or, among Yiddish-speakers, as "der Detscher Platz" — the German Plaza. (Bartura tells that story and the story of the other Kollei Hod initiatives in another book, *Yerushalayim Be'etay Ro'eha*.) In 1852, Eliezer Bergmann died during one of his trips abroad, in Berlin, where he was buried. Bartura, who reports that he had been to the cemetery many times since 1927 without finding his ancestor's grave, finally found it in 1972, and the remains were transferred to the Mount Olives Cemetery in Jerusalem.

Eliezer Bergmann has a street named after him in Jerusalem's Bayit Vegan quarter, where a number of his descendants live, including the quarter's Ashkenazi rabbi, Shlomo Min-Hahar. □

Both faith and reason

DERECH EMUNA (Path of Faith) by Abraham Bibago. Edited by Chava Fraenkel-Goldschmidt. Jerusalem, Mosad Bialik, 307 pp. No price listed.

Geoffrey Wigoder

ABRAHAM BIBAGO was a Jewish thinker who lived in fifteenth-century Spain. When forced to appear in a public disputation in Saragossa with a Christian theologian, he was asked whether he was a Jewish philosopher. He replied that he was an observant Jew who had studied philosophy, but he could not be called a philosopher. "Philosophy" was a dirty word to many medieval Jews, because it implied an attempt to reach knowledge through the rational process rather than through the traditions of faith. But placed in an alien world, they often had to face the challenges of both rationalism and of other faiths.

Bibago was well acquainted with the various threats to Jewish belief. In relating reason and faith, he often followed Maimonides, holding that a rationalist tradition had long existed in Judaism and could be traced back to the thinking of the rabbis.

There can be no contradiction between *Jew qua Jew* and *Jew qua man*. Man can reach truth through both reason and faith — but there is certain knowledge transmitted by faith which cannot be proved logically. The *Jew qua man* must use his brains; but *qua Jew*, he requires faith.

ONE OF BIBAGO'S most original teachings was that the way truth is reached is not important; it is the result that counts. Bibago has been characterized as "a rational believer," but he insisted on the superiority of faith over rational enquiry; the Torah supplements reason when the latter is inadequate.

He puts a number of basic questions: Do all faiths lead to God? If not, which is the true one? Should a man subject to inquiry the faith in which he has been brought up?

Comparing Judaism with other faiths, Bibago stated that the nature of a religion is anchored in the character of its founder. Thus Islam is on the right track in its teachings (taken, he holds, from Judaism) but Mohammed was too much a man of the world — unlike Moses, who was without sin. Bibago rejected Christianity as contradicting common sense. Moreover Judaism is seen as superior to the other two because it was revealed in public (at Mount Sinai) and not to a private individual.

Bibago's main composition *Derech Emuna* was printed only once — in 1622. Subsequently Bibago was neglected and so this publication of selections from his book is long overdue and most welcome. It has been excellently edited by Chava Fraenkel-Goldschmidt and appears in the Dorot series of Jewish classics, published by Mosad Bialik. □

Esther/Karen Gershon

I All the girls wanted to be the queen: Haman was Hitler when I was young; but imagine the upstart orphan in the marvellous palace of Shushan daring to seek out the king.

II I'm not alone, she thought, walking alone, the corridors like harp-strings to her feet, and those whose lives are threatened are with me, and saw the mirrors multiply pogroms. Oh God who raised me put me down, she prayed, make me suffer but don't make me speak, you've all mankind and I have only me; and saw events fall out of memory — the Jews enslaved, Jerusalem destroyed — and found an ally in the words to say.

III Like me, when she was a child and was hungry and was cold and the world about her lay alien with hostility, she must have heard her elders pray, return us to Jerusalem, and seen through green and dancing hills the dawning of the citadel.

IV Dressed as the queen and still a frightened child, God's gamble on compassion between men — I pity God, she thought, for needing me — she grew like fire as she hurried on, her people's fate like brambles to her feet.

Oh choose me wisely for their sake, she prayed, seeing the millions slaughtered through the ages, and make me equal to the world you made; a girl you could have passed by in the street, who squared her shoulders as she hurried on, all future acts of courage in her wake.

...and model shelter

YERUSHALAYIM B'ENET RO'EH (Jerusalem in the eyes of her Beholders) by Abraham Barura. Jerusalem, privately printed, 2nd edition, 188 pp. No price listed.

Leah Abramowitz

NOT EVERYONE'S childhood home becomes the centre of national interest. Not everyone's neighbourhood undergoes such violent and tumultuous changes as Rothschild Plaza, the central area of the renovated Jewish Quarter, where the author grew up.

When the project began 120 years ago as a sincere effort by European philanthropists and local residents for this project, pious supporters of Eretz Yisrael to solve the prime problem of housing for the Jewish population, Dutch and Hungarian families, in Jerusalem was a dingy and desolate place to live. As witnessed by Christian and Jewish 19th century visitors, whose testimonies are presented in the first section of the book, the Holy City gave few a positive or inspired impression. It was dirty, unhygienic, backward, Levantine and smelly. The Jews who flocked there in increasing numbers lived under terrible, crowded conditions.

Establishing an entire new housing area by and for Jews only became possible politically after 1850. The actual idea of constructing "shelters for destitute and deserving Torah scholars" was sponsored by the Holland-Deutschland Society, led by Akiva Lebrer, Rabbi Hildesheimer and the author's own ancestor, Eliezer Bergman. Men of vision and action, they succeeded in establishing a model neighborhood where worthy candidates lived in "roomy" two-room apartments, on a rotation basis for from two to seven years, rent-free.

Located at the southern extremity of the Jewish Quarter, the area was graced with trees and gardens, and was kept immaculately clean, thanks to neighbourhood ordinances, several water cisterns, a synagogue and Beit Midrash, and a hostel for Jewish pilgrims. The modern concept of absorption centers had its forerunner in these apartments.

BECAUSE it was a Jewish venture, disputes and denunciations surrounded it throughout its history. At first the central European body which collected alms for Eretz Yisrael objected to separate campaign conducted by European philanthropists and local residents for this project. Later there were complaints that to solve the prime problem of housing for the Jewish population, in Jerusalem was a dingy and desolate place to live. As witnessed by Christian and Jewish 19th century visitors, whose testimonies are presented in the first section of the book, the Holy City gave few a positive or inspired impression. It was dirty, unhygienic, backward, Levantine and smelly. The Jews who flocked there in increasing numbers lived under terrible, crowded conditions.

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Fruit pie, anyone?



FORTY YEARS OF MURDER: An Autobiography by Professor Keith Simpson. London, Harrap, 328 pp. £8.95.

CRIME DOCTOR by John D. McCallum. Vancouver, Writing Works/Soules, 282 pp. \$9.95.

UNDER THE WIGS by Sydney Aylett. London, Eyre Methuen, 160 pp. £5.50.

Alex Berlyne

AT TIMES he can be quite critical of his eminent colleagues in the field, reserving a few extra barbs for the late Sir Bernard Spilisbury, who frequently intimidated judges, juries and counsel. J.D. Cassels, Q.C., was one of the few who stood up to him, saying "It will be a sorry day for the administration of justice in this land if we are to be thrust into such a position that, because Sir Bernard Spilisbury expressed an opinion, it is of such weight that it is impossible to question it." It was, as Cassels remarked, an unhealthy state of affairs. In fact, in the Merrett case at Edinburgh, counsel was so unswayed that he addressed the great man as "Saint Bernard."

Simpson, however, seems to have been on unusually warm terms with one competitor, the Surrey pathologist Eric Gardner, who used to dine with him (together with two other well-known pathologists, Francis Camps and Donald Teare) at L'Etoile restaurant in Charlotte Street. During the meal, Gardner would frequently produce his last "orrible specimen or a few skeletal remains from his coat pocket rather, remarks Simpson, "as L'Etoile might produce the *plat du jour*."

On one occasion, to establish whether a death could possibly have been suicide, Gardner and Simpson retired to the gent's toilets and set about strangling each other so that, years later, Simpson was able to assert during a radio interview that strangling was "not very painful."

The book provides a welcome contrast to the sort of detection we are served on TV, in the account of the 1984 murder of George Newbery, a Southampton taxi driver, which was solved by Chief Superintendent Walter Jones of the Hampshire CID. In 12 years on

the job, Superintendent Jones had cracked every one of the 40 murder cases that he had been assigned to and, moreover, he had obtained a conviction every time. In the Newbery case, by patiently amassing more than 100,000 documents and carefully sifting them, he was able to pin the crime on a villain called John William Stonely.

I'll bet the Superintendent's tyres didn't squeal once. One of Keith Simpson's lesser-known cases was the murder of Margery Radford, a patient at Milford Sanatorium in Godalming, Surrey, whose husband thought he could poison her under the noses of the staff and get away with it.

He almost did. Her death was certified as due to pulmonary tuberculosis but, shortly before she died, Mrs. Radford had become suspicious and, when she became violently ill after eating part of a fruit pie he'd sent her, she gave the rest of it to a friend, a Mrs. Formby, and begged her to send it to Scotland Yard for analysis.

Instead, Mrs. Formby sent the pie, with a separate covering letter to the Superintendent of the sanatorium. When they arrived the letter was put in his Tray and the parcel was put on his desk. He found it there at tea-time, assumed it was from a friend and ate it.

The Superintendent nearly died, Professor Simpson found that Mrs. Radford's body was full of arsenic and her husband, invited by the police to drop in and have a chat about it, prudently swallowed a dose of prussic acid, presumably because there was no fruit pie left.

PROFESSOR SIMPSON was called in when a number of sensational cases broke, including the Luton sack murder, the Chalkpit murder, the Heath case, the AS murder (he is still convinced that Hanratty was guilty), the Krey Gang case, and the affair of the murdered nanny and the missing Lord Lucan.

He soon put the kibosh on Haigh's "perfect murder" by showing that Mrs. Durand Deacon's body had not completely vanished even though an acid bath had reduced it to "a greasy, granular mass of sludge covering an area six feet by four, and three or four inches deep." Professor

Simpson probed about in the gravel where the sludge had been tipped and picked out a stone with polished facets.

"A lucky find," a police officer commented when laboratory tests confirmed that it was a human gallstone.

"I was looking for it," the pathologist answered. He knew that Mrs. Durand Deacon had suffered from gallstones and that they are covered in acid resistant fat. This is the measure of the man. And Simpson is very sound on maggots.

JACK KLUGMAN, in TV's *Quincy MD*, introduced us to the American equivalent of Professor Simpson. John D. McCallum's *Crime Doctor* deals with a toned-down, real-life Medical Examiner, Dr. Charles P. Larson, of Tacoma, Washington, who is eminent enough in his profession to have been elected as the first president of the International Society of Forensic Pathology in Brussels in 1957.

During a stopover in London on the way back home from Brussels, Dr. Larson created something of a sensation when he was shown over Scotland Yard's crime laboratory and stated that he was "absolutely amazed to see how outdated the Yard's scientific equipment is."

Larson was almost certainly put up to this by his old colleague, Dr. Francis Camps, the Home Office pathologist, but nevertheless the charges were well-founded and on Dr. Larson's next visit it was more than mere coincidence that the lab sparkled with new equipment.

AT THE END OF WWII, Dr. Larson was ordered to carry out autopsies on a number of unburied dead at Dachau. He reported that the entire living prison population of this and other camps had been liquidated in one brief quarter of an hour prior to the arrival of the Allied armies.

"The evidence of Teutonic brutality was appalling," Larson recalls. "Outside the crematorium discarded clothing covered an area of 2,500 square feet at least eight to ten feet high."

So much for the current "myth of the six million." Dr. Larson has been in his grisly business for more than 40 years but he keeps abreast of his subject. I learned for the first time for instance, that the old methods of determining the time of death (body temperature and the degree of rigor mortis) have long been superseded by a number of other tests, including chemical analysis of the aqueous humour.

That's literally one in the eye for Hercule Poirot. Tacoma's Crime Doctor knows how to handle himself in court after all those years of appearing as an expert witness and his style is reminiscent of the great English advocate, F.E. Smith, even though he belongs firmly in the other camp.

In a case at Tacoma, counsel for the defence once suggested that Dr. Larson was merely a medical mercenary: "I mean, you lean over backwards, and you try to find all the facts that will help the side that is employing you. Isn't that true, Dr. Larson?"

"Sir," Larson answered calmly, "I'm afraid you're confusing my profession with your profession."

the magnificent sum of seven shillings per week. Within a few years he had worked his way up to the position of kingmaker — chief clerk of the set of chambers he worked in. He chose the barristers who joined the chambers and he directed their careers by attracting and selecting briefs and negotiating their fees.

In *Under the Wig*, he provides affectionate portraits, warts and all, of the distinguished advocates with whom he worked — including Lord Robert Cecil, Theobald Mathew and Quintin Hogg, as well as others like F.E. Smith, Norman Birkett and Patrick Hastings.

There are many "Upstairs" accounts of the great advocates' lives. This is the first "Downstairs" version and it tells with quiet good humour of a forensic sphere which is far removed from the city morgue.

A useful account of the rearrangement of British courts is given.

The work of the old Probate, Divorce and Admiralty — more familiarly known as "Wills, Wives and Wrecks" — has been redistributed. Admiralty work now goes to the Queen's Bench Division, most Probate work to the Chancery Division, and the Divorce Division has now been renamed the Family Division. The Assize Courts, too, have changed their name and are now called Crown Courts, as Jordan TV viewers have known for some time, but "It still adds up to the same thing," Aylett says. "The Villains still end up doing time."

One sentence crystallizes the gentlemanly atmosphere of chambers. Sydney Aylett says that after 58 years in the legal profession he couldn't believe it when Europe drifted into World War II:

"I was confident, even up till the last minute that it would be settled out of court." □

Jam jar

DIARY OF A SOMEBODY by Christopher Matthew. Illustrated by Peter Brookes. London, Hutchinson, 165 pp. £3.95.

FOR THOSE content with the fleeting smile or inward grin, in other words, the more decorous aspects of English humour, this book is just the thing. Modelled on George and Weedon Grossmith's 19th century classic *The Diary of a Nobody*, it is the meticulous, often heartrending account of a pure, idealistic and virginal young executive's upward struggle to better things. There is no end to the hurdles he must surmount or the crosses he must bear:

"Fri., Nov. 4th. This business of the specimen has been on my mind for some time now. I wonder if hospitals have any idea of the problems and worries they create for people when they make requests of this sort? In the end, called round at Fortnum and Mason during the lunch-hour and asked for the smallest pot of jam they had. 'What sort did you have in mind, sir?' asked the assistant. I told him the actual jam was immaterial; it was the jar I was interested in. Finally after a certain amount of misunderstanding all round, we settled for a small pot of damson, one of the few jams I have never really cared for."

SYDNEY AYLETT entered the Temple as a junior barrister's clerk at the age of 15 during the First World War and he was paid

הגזר מן האל

Anyone seen the sheet music for "Star spangled banner"?



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PAGE SIXTEEN

Domestic sterility

THESE THREE novels have all been brought out in paperback to capitalize on the success their authors have achieved on television or in the cinema: Andrea Newman with *Bouquet of Barbed Wire* and its sequel for London Weekend Television, and Anthony Burgess, of course, for the film version of *Clockwork Orange*.

In the mid-1960s, when *Mirage* and *The Cage* first appeared, Newman was a divorced woman writing bitterly about marriage, and these two novels are almost unrelievedly depressing. Newman seems to be aiming for just that effect: not only to describe depression, but to impart it.

The title of *The Cage* is a metaphor for the dismal marriage in which Val, the main character, is trapped. She lets herself be talked into it when she finds herself pregnant by a man she doesn't love. Nor does she want the baby, but in 1965 abortion wasn't a legal alternative in England. There is absolutely nothing pleasant in this novel; the only solution Newman allows her heroine is simply, cowardly, and irresponsibly to walk out on the husband she doesn't love and the baby she didn't want. But the same lack of independence that trapped Val in the first place keeps her in the cage. At the novel's end she is still there, still dreaming of running away.

AT FIRST, *Mirage* seems to paint a less gloomy portrait of marriage. There have been, after all, good years for Jar and Dino; but by relating these in flashbacks, Newman manages to give them a flavour of temporary delusion, rather than true happiness. Dino, it seems, is incapable of fidelity, and Jane finally

THE CAGE by Andrea Newman. Penguin. 207pp. 85p.

MIRAGE by Andrea Newman. Penguin. 236pp. 90p.

THE CLOCKWORK TESTAMENT by Anthony Burgess. Penguin. 123 pp. 75 p.

David Mesher



ly leaves him. Her independence is short-lived, however. Little more than a year after their divorce, with Dino remarried, Jane can endure her loneliness no longer, and she becomes her ex-husband's clinging mistress.

Though men, parents, and society in general are all partially at fault, and women are not absolved of responsibility for their predicament, Newman is really attacking marriage as an institution, and the role of women in and out of it. Val and Jane share a reluctance to become mothers — the role that is clearly expected of them by others — because of the inhibiting effect this might have on their personal development and freedom. But they have few options anyway, as Jane's futile experience of independence and

Val's equally vain attempt at self-education show.

Newman thus presents men as insensitive, society as indifferent, and woman as weak and dependent, without presenting any hopes or alternatives; in other words, she is merely bewailing human nature. The stories are uneventful, almost entirely told in bleak dialogue that reinforces the despair.

BY CONTRAST, *The Clockwork Testament* is quite an enjoyable novel, but not for the reasons Penguin wants you to buy it. The subtitle is *Or, Enderby's End*, and though you won't find it on the paperback's cover because it might tell you that this novel is related to *Clockwork Orange* than to another piece of fiction by Anthony Burgess, *Enderby*.

Enderby, the main character, is a little-known poet who has achieved a degree of notoriety by originating the idea of making a film based on Gerard Manley Hopkins' *The Wreck of the Deutschland*. But the film-makers have turned Hopkins' nineteenth century religious poem into sex-and-violence nonsense complete with Nazis and violated nuns.

On the strength of his new fame, Enderby is invited to lecture for a year at a university in New York City, and the Englishman's view of America, which provides much of the early humour of the novel, is something like Evelyn Waugh updated. Enderby's New York is filled with violence, fast-foods, decadence, insanity, and uncivilized Americans of every colour and sex. And his defence of violence in art, on a television talk-show, probably reflects something of Burgess' own experiences with "concerned" reaction to his *Clockwork Orange*. *The Clockwork Testament* is in no way as good as that earlier novel, but in its own way Enderby's end is very entertaining. □

Academic onanism

THE TOPIC of my thesis at Columbia University was the reconstruction of the proto-Akkadian, third-person, independent, personal pronouns as the basis for a general theory on the nature of the semantics and morphology of proto-Akkadian pronouns, with various implications for the pronoun syntax of the Semitic languages. And here, before me, was a book whose main characters were professors of pre-Akkadian, studying the "pre-Akkadian premythological Ritual Go-Go Dance," and the members of the pre-Akkadian Expedition.

How could I resist what seemed the ultimate satire of my field? After all, had I not dedicated my very serious thesis with the line, ascribed to Monty Python, "My name is written *Lucury Yacht*, out it's pronounced *Throat-warbler Mangrove*?"

Violent University is the story of university rector Unnamed Unnamed, his wife Spouse, and his brilliant children Edgar, Ellen and Poe, who are confronted with the task of solving a series of murders among the members of the pre-Akkadian Expedition. One after another, the victims are zapped by the murderer's ELECT (Experimental Laser Elective Coronary Thrombolis). Who, among the exotically named faculty, is the villain? And who is willing to wade through de Vries' poses of all but the most im-

agulative of such names as corny attempts at cheap shots, which detract from his work. De Vries, however, is a master of the overused gag, the anaemic pun and the trite, "pithy" remark. His quips are of the sort professors often use to pepper otherwise boring lectures; the sort students write in their notebook margins and trade at departmental parties.

Worse still, de Vries' infertile style produces such descriptive gems as: "female cobra," "female scorpion," "female box constrictor," "female octopus," "female tarantula," and similar adjectives to describe the "reptilian cold-bloodedness" of Elctra Gilgamesh, wife of "that soft premythological sissy," Akkadio Gilgamesh. This profound creativity is further manifested by the use of the term *reptorial* by a some twenty-one times and by a folk etymology of the "a" in *aphrodisiac* which leads me to suspect that, at most, what Dr. de Vries knows of Jakob Ludwig Grimm is that he had something to do with fairy tales.

"Obliged to enrich mankind by telling of the workings of an institution to which society entrusts its promising youngsters," Andre de Vries sets before us an unforgettable oblation to vanity. "To anyone familiar with university life, the events reported in this tale are merely pale reflections of academic reality." This epithet is provided in the book's epilogue. More's the pity, *Violent University* might have been funny, were it not so pathetic. □

READING *Violent University*, one senses that Dr. de Vries, having coined a few comic epithets, let his mind run wild with this display of academic onanism and, in the aftermath, considered the possibility of decorating the names with an incidental plot as a vehicle for their delivery. True, an author occasionally develops a cute, descriptive character-name, but any responsible author disposes of all but the most im-

agulative of such names as corny attempts at cheap shots, which detract from his work. De Vries, however, is a master of the overused gag, the anaemic pun and the trite, "pithy" remark. His quips are of the sort professors often use to pepper otherwise boring lectures; the sort students write in their notebook margins and trade at departmental parties.

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Potter

BEYOND EAST AND WEST: Memoirs, Portraits, Essays by Bernard Leach. Illustrated. London, Faber. 320 pp. £8.25.

Meir Ronnen

WHEN I landed in Japan with the Allied Occupation Forces, I noticed that two types of civilians followed in our wake: American businessmen and potters from all over the world. The Japanese not only have millennia of tradition in pottery, but in making excellent wood-fired kilns which, in the earlier part of this century, attracted in a number of Western potters interested in their techniques. Japan is still a major potting centre today and the Bezalel Academy's Professor Geula Ogen is currently ending a six-month study tour there.

Bernard Leach, the world-famous potter of St. Ives, Cornwall, owes his extraordinary career to a Japanese fairground potter. Leach studied at the Slade under the formidable Henry Tonks but was pushed into drogery in a Lombard St. bank when his father died. Born in Hong Kong, Leach was drawn to the East like a magnet. Reading Lafcadio Hearn, he fled the bank for Japan in 1909, stayed 11 years in the Far East, and has been shuttling back and forth ever since. He is as famous in Japan as he is in Europe and America; and his work has achieved a synthesis of European forms and Eastern decoration. His wash illustrations to this travelogue-cum-autobiography would not embarrass the Japanese landscape masters.

A lapsed Roman Catholic with little interest in Christianity, Leach was open to all religions, particularly that of the Bahai, introduced to him by his close friend, the important American (and once Jewish) abstractionist Mark Tobey. Leach even came to Haifa to visit the Bahai Temple in 1934. He was also sympathetic to Shinto and Buddhism and had no difficulty immersing himself in Japanese culture, without, evidently, in any way sacrificing his extreme Englishness. He was simply devoted to the brotherhood of man and art: "All my life I have been a courier between East and West."

This marvellously entertaining book is about his travels, his observations, and above all, about pottery, kilns and techniques. But the book is not; Leach has described his technical discoveries elsewhere. My only regret is that the author is so reticent about his personal life, which was inextricably interwoven with both his art and his tireless lecturing throughout the world. Leach married a cousin against the wishes of his family when he was 22; two of his sons became potters. After six children he married his secretary, when he was in his fifties. Then, at the age of 69, he married a lively young potter from Texas who is now the head of his pottery works at St. Ives. The tall, thin dynamic Leach with the large mustaches must have had a striking effect on the intelligent young women who were selected for training at the St. Ives pottery. But not a word about that here.

Now 90 and covered with international honours, Leach can no longer see to work. But his book radiates a joy in living through do-

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FRIDAY, MARCH 9, 1979

THE JERUSALEM POST MAGAZINE

PAGE SEVENTEEN

סוכן ראשון

Daumier still up to date

Meir Ronnen

THE CENTENARY of the death of Honoré Daumier (1808-79) is being marked in Jerusalem by a show of his satirical lithographs in the collection of the Israel Museum. It is nothing if not remarkable that his work still seems to be of universal significance; and that it deals with attitudes and problems that seem absolutely contemporary. Daumier, born into a poor family, had a deep concern for the right of every man to be a free individual. His bitterest attacks were launched on the ineptness of the legal establishment and the bourgeoisie; and the views of the herd, whether aristocratic or petit-bourgeois. He mocked their ignorance and their ambitions and their indifference to the poor. He once went to jail for portraying King Louis Philippe as Gargantua.

But Daumier wasn't always on the side of the angels. He was ambivalent about modern art, though he was a fine painter of then-modernist tendencies; and he was a male chauvinist where women's lib was concerned.

Daumier's painting and sculpture was virtually expressionist though it predated that movement by half a century. But he won immortality as a cartoonist.

Daumier began working for *La Caricature* in his early twenties. It was suppressed two years later and then revived as the famous *Le Charivari*, to which he contributed for nearly 30 years. Most of the 40 works in this show are from *Le Charivari*. Daumier published over 4,000 such lithographs, usually dashing off even complicated crowd scenes directly on the stone. He would have published more, had there been more lengthy periods of freedom of the press.

The captions to Daumier's cartoons were re-written by professionals, but his faces speak for themselves. While he had no compunction about contrasting obvious extremes (rich-poor, fat-skinny, etc.), his mastery of caricature and depiction of character have never been bettered.

Daumier has no modern counterpart, no master draughtsman who engages in both political and social satire. But I think that Daumier would enjoy the social satires of the cartoonists of *The New Yorker* and in particular the work of that latter-day master, Charles Saxon, whose speciality is puncturing America's nouveau riche.

Daumier's eye rarely roved abroad, but his rendering of the American ambassador in Peking, made 120 years ago, seems to sum up the plight of so many American ambassadors today. So do his comments on European unity and disarmament. Associate Curator Ruth Apter aptly entitled this show "Nothing New Under the Sun," and accompanied it with helpful observations on the background. (Library Foyer, Israel Museum.) □



(Above) The American envoy obtaining an audience with the Chinese Emperor (Le Charivari, 1859).

(Left, above) "It is I who will be sorry about that style... these beautiful ladies do more than half my work every day!" (Le Charivari, 1857). Today's styles are often a nuisance too, but few resist them. Remember all those middle-aged ladies in mini-skirts?

(Left, below) "Yes, they want to rob this orphan, whom I do not consider young since he is 87 years old, but he is still no less an orphan... I always advise myself that justice has her eyes open..." (Le Charivari, 1846).

(Below) "Classed amateurs more or less convinced that art is lost in France." On Sundays when admission to the Salon was free, thousands of Parisians would come to express their shock. Daumier mocked his contemporaries for their ignorance of modern art. At the same time, his own attitude towards the "avant-garde" of his day remained ambiguous if not downright negative. (Le Charivari, 1862).



הקדמה לארבע



Dalja Meeri: sculptures in basalt, straw, wood and iron bolts (Jerusalem Artists House).

Invented relics

Meir Ronnen

DALJA MEERI is a gifted young artist who manages to invest nearly all her new sculptures with a sense of real presence.

Most of them are rocks that seem as much weathered as carved, some encompassing nests of straw. They look, sternly, like ancient field markers or primitive troughs or abandoned tombs, their fissures filled with plantings by birds or the wind. Several are over-carved and over-worked, but a number are extraordinarily convincing.

Then there are pieces made of roughly hewn basalt lying in huge banded joints, resembling nothing you have ever seen but reminiscent of gigantic agricultural implements long abandoned.

Nearly all the forms and combinations in the show are inventive. A pity one has to view them on the unyielding floor of a gallery. Photographs reveal that they look even more convincing in the wheat-fields where they belong. Should be seen. (Jerusalem Artists House). Till March 28.

LARRY ABRAMSON, a gifted young graphic artist and printer, shows six variations on a black square, or rather additions to the six of them. The squares are painted plywood while the additions are various configurations of tiny squares of white paper treated or drawn on with charcoal.

The bottom of the black square is always at eye level and there is an occasional quite arbitrary point of departure, like beginning a paper edge to the square at the artist's full arm-height. In another work the entire edge is made three-dimensional. These works are not only minimalist,

but slight. It takes but a moment to get their point and perceive the textural contrasts.

Most of them look like exercises. One contains a collage of concentric squares, the smallest one multi-dimensional, but it invites an inevitable unhappy comparison with Albers, even if the premise is entirely different.

None of the variations are as intriguing as an Abramson colour print in folio, in which a small collaged square the same colour as its larger background is held in off-centre displacement by a weighted dash of yellow. (Gallery Gmel, Shlomo 17, J'lem). Till March 24.

"NAIVES" is the title of a four-artist show, but only two really qualify for the title. First comes the late MOISHE ELNATAN, the original "King of Felafel," who 30 years ago decorated his cafe next to Jerusalem's Eden Cinema with his views of Jerusalem and the Apocalypse. His best oils here are views of the Old City. ALTARETZ is also a genuine naive; but the force is not with him; his generally over-painted scenes are mild (and reviewed when recently on view at this venue).

But LRA HAYERUSHALMIT and ELIAHU SIDL, while both self-taught and of limited powers, are not true naives. Sidl's biblical subjects and treatments are all taken from medieval Christian paintings and illuminations, while Lea Hayerushalmit seems to be making a deliberate bid to take up the mantle of the now-retired Shalom of Safed; she combines his sub-titling with decorative and over-pretty biblical conceptions, pencilling in lengthy texts in the manner of Hebrew amulets.

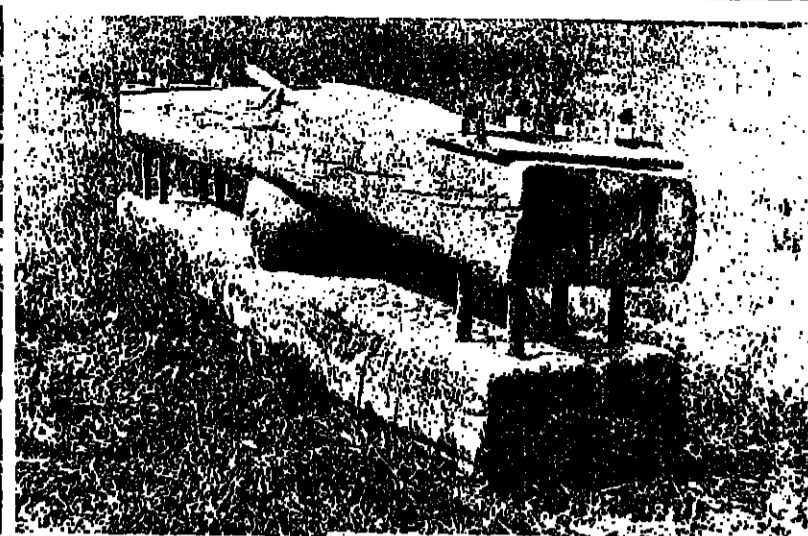
This gallery has also published screenprints of her work; they add to an impression of opportunistic commercialization. (Engel Gallery, Khatoat Hayotser). Till March 20.

ISIDOR ASCHHEIM, a much-loved and widely respected Bezael teacher who died just over a decade ago, was one of a number of refugees from Germany who found a home at the school in the thirties and forties.

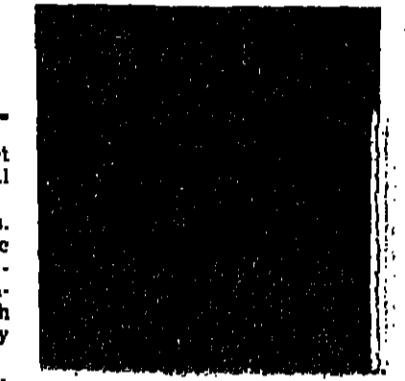
This show of his oils, watercolours and drawings recalls both his strengths and weaknesses. The oils here are all poor in conception, colour, paint and drawing; while several of the watercolours, notably of some boats and a mountain village (both very German) are quite superb. There is also a solidly convincing brush drawing of a kneeling nude, very Rembrandtesque in pose. (Art Gallery, 4 Akiva, J'lem). Till March 24. □

DIETRICH SCHUCHARDT (Germany) presents hand-coloured etchings in the fantastic realist-urban surreal vein that form such a large part of art sales in this country, much imitated by less-skilled Israelis but very much sought after, particularly at weekend private viewings.

Schuchardt is a cut above most such Israelis and a cut below many of his compatriots and the Austrians who perpetuate this type of work. His bestial mixes human, animal, plant



Larry Abramson: black square (Gallery Gmel, J'lem).



Dietrich Schuchardt: coloured etching (Nora Gallery, J'lem).

and biomorphic parts with echoes of Dalí and Durer.

The performance is varied; he is best with trees and vegetation. Colour is used more or less illustratively. (Nora Gallery, 9 Maimon, J'lem). Till March 28.

MICHAL OUTBIR is a native of Rehovot and LESLIE WAYNE (Achimian) is a recent immigrant from the U.S. but both young women attempt to form a nature and architecture in thin painting techniques and both studied etching with Tuvia Beerl. But there all resemblances end.

Outbir does formal arrangements of rigidly simplified scenes and figures, mostly in thin oil glazes over a tempera base (the hopelessly confused catalogue note says the impossible opposite). However her technical knowledge is limited and the glaze medium seems unsatisfactory, while the canvases are not properly sanded and grounded. Colour problems are avoided by keeping all values the same tone and the picture plane flat.

Only "Meeting Point" (13), an arrangement of imaginary geometrical figures, deals with both space and form in depth and is the most interesting of her compositions. By contrast, Leslie Wayne works



Isidor Aschheim: wash drawing (Artu Gallery, J'lem).



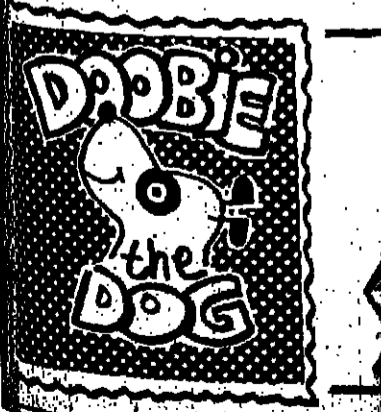
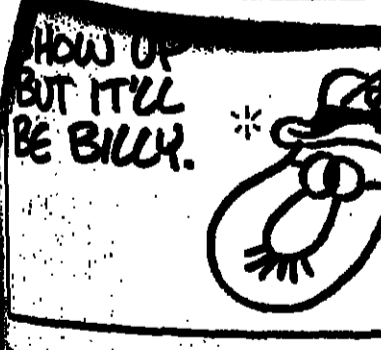
largely *alla prima*, both thick and thin, but seems to find it much more difficult to make a break with literal translations of nature, even when she makes sculptural or collage arrangements of rocks.

Her formalized "Desert City" (22a), very Californian, is one of her better pictures, but getting away from local colour is another problem. Her textured gouache of the same title (9) is a step in a more rewarding direction. The abstract "strata" watercolours are also a welcome departure (she was once an archaeological dig recorder), but the colours and forms employed are not sufficiently organized in relation to each other or the page.

Both these young artists are tackling a problem that has long been solved by hundreds of others. One wonders whether this gallery does them a service by giving them large unselective exhibitions before their apprenticeship has been fully served and their own individual artistic personalities at least partly formed. (Jerusalem Theatre Gallery For New Artists). Till March 26. □

Keating Trial ended
Post Art Editor
BRITISH artist TOM KEATING, 62, is now convalescing in seclusion after an Old Bailey judge last week decided to abandon charges against him of faking paintings, following testimony by a physician that Keating was no longer in a fit state to stand the strain of the trial. Keating was injured in a moped accident earlier this year. A review of his autobiography, "The Fake's Progress," appeared on these pages last Friday.

The abandoned trial cost the British taxpayers £250,000. Keating said he would eventually get on with his own painting, for which he was now being offered large sums. He recently completed five hearings for Hennessy's Cognac.



The macho complex

Gil Goldfine

CALL IT vacation or retreat. URI LIFSHTZ has found stays in Amsterdam and Spain conducive to recharging his batteries.

Paintings and drawings from a recent Spanish holiday form his current exhibit. The pomp, circumstance and life-death struggle of the colourful corrido, all signify the essential characteristics of Lifshitz's art.

His expressive images usually epitomize the "macho" syndrome, one that combines virility, gesture and sporting skills.

However, Lifshitz's proven abilities as an essay painter are dimming, for he is slipping into conspicuous illustrative tendencies. His isolated bull and matador are set down in non-descript fields of scrubbed, often muddy, colour.

Even in literary terms (man's compulsive need to challenge raw danger), Lifshitz's pictorial elements lack the basic chromatic and compositional intrigues to make the point.

Vitality must also be inherent in the brush strokes and not in the ultimate images they form. (Givon Fine Art, 38 Gordon, Tel Aviv). Till March 17.

BECAUSE WE understand photography to be a direct extension of our real world, any attempt to forge an actual experience into something bizarre and unnatural is looked upon with utter suspicion. But when it does happen, one begins to examine details for tell-tale signs, uncertain as to where truth ends and imagination begins.

Most of YITZHAK BEN-ARIEH's photographs are of this nature. Calling them "Abstract Stories," he sets up hypothetical situations by posing his model (or models) in seductive situations. His imagery brims with sensual Freudian undercurrents.

The print quality, feel for textures and camera positioning for compositional purposes are all of unusual high standard. (White Gallery, 4 Habima Sq., Tel Aviv). Till March 18.

MARTHA ALON's black, white and grey, non-representational graphics



Uri Lifshitz: painting (Givon Fine Art, Tel Aviv).

drawings on cream paper achieve a sense of individual credibility.

They provide echoes of subjective content, yet manage, because of disruptive compositions and unorthodox angling of possible realistic volumes to come across as pure abstractions. They also have a definite personality based on a vagueness of line.

Most important, and most pleasing, they do not conform to a single "running" theme. Each sheet sings for its own supper. Alon, a member of Kibbutz Ginnegar, studied at the Oranitz Seminary and is a teacher of art. (Dugith Gallery, 43 Frischmann, Tel Aviv). Till March 18.

Appel in Haifa

KAREL APPEL, the most famous member of the Cobra group, is represented with 20 colour woodcuts on the theme of "Circus." A "multiple display of colour," to quote one of the series' titles, each is sited on a black background and most are vertically composed.

Here they are — clowns, jugglers (including the balancing seal), performing animals and acrobats. All the participants, even the animals, are made up like clowns. They all play to their best and self-consciously look to see how the audience is taking it.

It is a colourful world, supplying explanation to the crowd, yet it is an earnest one for the providers. An exhibition of expertise and much imagination. (Goldman's Gallery, Haifa).

LIES BEIN-BAKKER does oils; main interest lies in the landscapes, particularly that of "Carmel." Her "Dutch Landscapes" are familiar from previous shows, the best still being 14 in its deep green. (Hagefen Gallery, Haifa). Till Mar. 21 □
E. HARRIS

MAIL ORDER catalogues have a peculiar fascination. Whenever I bring a new catalogue into my office or household, there is a clamour for first chance to leaf through the pages of tempting, colourful pictures. "But is it worthwhile ordering?" everyone asks.

Armchair shopping

This question has been occupying my attention ever since the British "Kays" catalogue for Spring/Summer '78 came into my hands. The new edition, which completely supersedes the previous one, is valid until mid-August.

The local agent for Kays is, curiously enough, Ampa, the marketing arm of the Amcor appliance manufacturers. There is the irony, for example, of Ampa encouraging the mail-order import of vacuum cleaners which work out much cheaper, all duties paid, than Amcor's own. This item, however, is not typical of the whole catalogue; some things are far cheaper locally, while the majority are probably about the same price or only a little cheaper ordered through Kays, if you calculate the full duties and taxes.

The Ampa connection is not as illogical as it seems. Kays is a subsidiary of the Wolfson enterprises, and Amcor exports quite a lot to the Wolfson organization, especially its Great Universal Stores chain. No Amcor products are included in the Kays catalogue, though there are some made-in-Israel items, both in the "Gifts from the Holy Land" section and occasional clothing items.

The Wolfson group, with its strong Israeli connection, felt it was only fair for Ampa to reciprocate by promoting Kays, Ampa director Norbert Rubinstein told me.

The catalogue is the responsibility of David Trager-Lewis, an immigrant from Britain, who works out of Ampa's main office in Tel Aviv and is prepared to answer customers' queries. Anyone who wants a catalogue can order it through Ampa, P.O.B. 538 Tel Aviv, enclosing a IL210 cheque or money order; or by phone to 05-514281, paying for it collect. At Ampa's showroom at 48 Pinkas St., you can pick up one for IL180.

If you place an order through Ampa for anything in the catalogue, however small, you will get a refund of the price. This makes it competitive in the long run with those offered free, such as the British "Oxandale" catalogue recently advertised here, for which you must write to England.

THERE IS SOME advantage in dealing with a catalogue which has a locally-based agency. Orders are placed in Israeli pounds or pounds sterling through Ampa offices which give the requisite information about duty taxes and VAT. The customer receives his order at his local post office, or at an air or sea port if it is a large item.

The Customs Department confirmed to me that taxation on personal imports is slightly less than on commercial imports, because the "Tama" — an "uplift tax" — to make up for the wholesale markup on local goods — is 15 per cent lower on personal imports.

Some Israelis who have ordered goods from overseas mail-order catalogues tell me they have received them duty-free, especially clothing items, or at rates well below the maximum. Electrical appliances, and especially television sets, however, are likely to be charged the maximum rates.

TOILET SETS
OUR 12-PIECE WHITE AND GOLD TOILET SET, \$5.95
OUR 12-PIECE AMERICAN BEAUTY ROSE TOILET SET, \$6.95
OUR HARVARD 12-PIECE TOILET SET, \$7.95
OUR YALE 12-PIECE TOILET SET, \$8.95

MARKETING WITH MARTHA

Representatives of Ampa, of course, tell customers that they must calculate any goods at maximum duty rates. After that, any surprises can only be pleasant ones.

CALCULATING the exact cost for any item is a tricky business since you must translate pounds sterling into Israeli pounds at the rate on the day of ordering, add 15 per cent for shipping charges, and on this calculate the customs duty, purchase taxes, and VAT. Ampa will do this for you, on request.

My sister-in-law, who is my mathematical wizard, has made up a quick calculating formula for a number of the main categories in Kays. Having converted the catalogue figure into Israeli pounds, you calculate and add in the following percentages, which embody shipping charges and all possible taxes: for clothing, 98 per cent; small electrical appliances (vacuum cleaners, mixers, etc), 100 per cent; toys, 127; metal housewares, 55; plastic housewares and china, 55; glassware, 80; bedding, curtains, towels (a bit more complicated, because there is also a duty-per-kilo, so this may be slightly off the mark), 113; wooden furniture, 96; wallpaper and tiles, 117; colour TV 212; makeup and toiletries, 218; umbrellas, 29; bicycles, 55. There's no duty on books; just 15 per cent for mailing. For other categories, ask Ampa.

I should make it clear that all the prices I am going to quote from here on are based on the exchange rate on February 21, which was IL59.74 to the pound sterling.

IN MY KAYS-versus-local-shops comparisons, I found the biggest bargain to be vacuum cleaners — on which you can save up to a third. The Electrolux "345" cylinder-shaped cleaner is listed in Kays at £73.99, which came to just over IL5,000 in my calculations — and sells for IL3,000 in Tel Aviv at Shila, a general "low-priced" chain of appliance shops. This would mean

a saving of about 25 per cent through Kays.

An upright-style Hoover costs £77.99 in the catalogue, or perhaps IL6,800 by the time you get it to Israel — a saving of 38 per cent over the Shila quotation of IL5,000, and almost IL2,000 cheaper than Amcor's most sophisticated model: the cylinder-type 800-watt, which sells at Ampa shops for IL5,182. The similar-looking Hoover, at 700 watts, is listed in Kays at £43.99, which works out at just under IL3,600 delivered by mail. The popular round-shaped Hoover will cost almost exactly the same. Shila sells it for IL4,500, which is the same price as the very cheapest Amcor. (An upright vacuum cleaner is generally recommended if you need it for carpets more than furniture.)

By the way, all electrical appliances in the Kays catalogue have passed the British Electrical Appliance Board tests for safety and work on 240 volts, like ours. (And all children's clothing meets British flame-resistance standards.)

Why should Hoover be able to undersell Amcor to this extent? Because there are high taxes on the imported component parts, says Norbert Rubinstein, which may eventually stop Amcor making vacuum cleaners. On the other hand, he does not recommend that an Israeli buy a major appliance such as a refrigerator from Kays.

Electric food mixers are harder to compare, since the Kenwood Electronic Chef listed in Kays at £103.47 with attachments, which works out at nearly IL5,450, is somewhat more sophisticated than Amcor's Supremix at IL7,500. On the other hand, the cheaper Krups Mixer, with a comparable number of attachments, costs a mere £42.99, which is just under IL3,600 — or 55 per cent cheaper than Amcor.

At the other extreme, I was pleasantly surprised to discover that local brands of bed linen, specifically the wash-and-wear polyester-cotton type, are far cheaper than anything you could order from Kays. In many cases,

the Kays price is higher than the local price even without shipping and duties. With these figured in, you would pay an average of twice as much for the Kays product as the locally-made quilt cover, bedsheet or pillow case. For instance, a full set of floral-patterned linen for a double bed, including a pair of quilt covers, would cost IL2,545 from Kays if taxed at the maximum, compared with IL1,361.90 for almost the same thing by the local firm Hawaii at Hamashbir Lazarchan.

THE AMPA PEOPLE claim that toys are a big bargain through Kays, but my calculations have not found this so. If items are fully taxed, the saving on most brand-name toys will be only around 10 per cent, which is probably not worth the bother and the waiting.

For instance, I found that the "Lego 40" set listed in the current catalogue at £7.95 works out to just under IL720, whereas it sells at Hamashbir for IL809.80 including VAT. Similarly, the "Etch-a-Sketch" magic drawing board is listed at £4.99 in Kays, could cost you about IL450, compared with IL498.40 at Hamashbir — only about a 9 per cent difference.

Nor did I find bicycles through Kays such a bargain as Ampa would have me believe. Kays carries only British-made "Raleigh" bicycles, perhaps the best in the world, but not necessarily what every Israeli youngster needs. There are many cheaper bicycles here, locally assembled or from Italy or Taiwan. But I am not convinced there is any saving at all to ordering through Kays. One of the problems in calculating something the size of a bicycle is the shipping charge, which will be a minimum of about IL600 (though Ampa often obliges by placing a group order on behalf of several customers to reduce this).

I priced one Raleigh model for boys, the "Grifter," at £77.99, which worked out to IL4,865. The local Raleigh distributor told me his price to consumer for the "Grifter" was IL4,088, all inclusive. This, however, was his end-of-winter price, and prices after Purim are likely to be higher. His phone number is 03-281788.

THERE IS OBVIOUSLY a question as to whether a colour television set would be a worthwhile purchase through Kays. The Ampa people do not particularly recommend it. The British are also on the Pal colour system, but the voice standard is different and requires adjustment here. This is not an expensive job, but it is a bother. Pricewise, there is no much point either. A 14-inch screen Pye from Kays is listed at £289.50, which would be over IL2,800 with minimum sea freight and full duties. By comparison, the local importers Sharp are currently offering a 21-inch set for IL4,185.80 (offer good until Pesach in honour of the Eurovision contest).

Curiously, what seems to interest Israeli shoppers most in the Kays catalogue are the clothes. Curious because Israel itself is a major clothing manufacturer, and because this was one category found least worthwhile when I investigated the German "Quelle" catalogue last year. But British clothes are not near as expensive as German ones, and the style and fabrics seem to appeal to Israeli tastes.

My own family has drawn up a list of things to order, mainly women's and little girls' clothes

partly for the fun of it, and partly to get things that are different from what we could buy here.

Comparing clothing prices is hard since you do not get an identical item here and in the Kays catalogue. Also, there aren't many summer clothes in the shops yet. But at Hamashbir I found one summer dress for little girls, an attractive polyester-cotton from a quality local firm. The size 10 costs IL588. A dress of this size and fabric from Kays averages £5.99, which comes to just over IL470. What most attracted the children, however, were the novelty items, such as T-shirts, bathing suits, and nightgowns with pictures from "The Muppet Show."

Incidentally, children's sizes are given by heights, with charts showing the corresponding chest and leg measurements. The adult sizing charts are sometimes confusing, since one's bust measurement may indicate one size and hip measurement another.

The simple Kays summer dress that appeals to me comes to about IL785, and I doubt I can do any better locally. I also compared a local "Sareli" summer dress at Hamashbir at IL1,254.40 with a similar one in Kays at £13.99, which means about IL1,074. I don't know what the average dress will cost here this summer, but I have already seen some in Dizengoff windows at IL3,000 and over.

My sister-in-law has chosen a nylon lounging robe from Kays at £3.50 (IL625) whereas I saw a comparable British-imported one at Hamashbir for IL1,008. And the lovely local Gottex robes are certainly no cheaper.

On my what-not-to-order list, top places go to the girls' underpants (tastelessly emblazoned with the flags of five nations (not ours, I'm happy to say) and the "large decorative replica of a lobster in red plastic. An unusual and attractive addition to any kitchen. Size 20in. long."

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The Weekend Dry Bones

OKAY GANG, SO YOU'RE A BIT CONFUSED ABOUT WHAT'S REALLY GOING ON... RIGHT?

SO YOU'RE WAITING TO BE TOLD WHAT'S GOING ON BY ONE OF THOSE BIG-TIME JOURNALISTS... RIGHT?

SO HERE IT COMES!! OUR OWN BIG-TIME JOURNALIST 'NOSE' COHEN SHARES HIS CANDID REACTIONS TO THE VARIOUS THEORIES OF...

WHAT'S GOING ON?

① WE ARE ABOUT TO ACHIEVE REAL PEACE.	② WE HAVE BEEN TRICKED.	③ WE ARE ABOUT TO BE TRICKED AGAIN!	④ WE ARE BEING PARANOID.
⑤ WE ARE BEING PARANOID BUT ARE NEVERTHELESS ABOUT TO BE TRICKED.	⑥ AGAIN!	⑦ CARTER HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO.	⑧ SADAT HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO.
⑨ BEGIN HAS BRILLIANTLY MASTERMINDED THE WHOLE SCENARIO?	⑩ CARTER IS GOING TO SURPRISE US BY REALLY SHOWING UP.	⑪ CARTER IS GOING TO SURPRISE US BY SHOWING UP WITH SADAT.	⑫ CARTER IS GOING TO SURPRISE US BY NOT SHOWING UP!
⑬ CARTER IS GOING TO SHOW UP BUT IT'LL BE BILLY.	⑭ WE HAD HIM ALL WRONG.	⑮ WE WERE RIGHT.	⑯ IT'S ALL SOME HUGE, COMPLICATED PURIM JOKE.

I REMEMBER WHEN WE HAD ONLY ONE "SAVIOUR" HIS NAME WAS HENRY

הכזא מן האצל